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Basslines

This superb folio contains Paul McCartney's bass lines from ten of The Beatles' greatest hits.

In standard notation and bass guitar tab, with top line, lyrics and chord symbols. Featuring useful playing hints and background notes on all of the songs.

Transcribed and arranged by Phil Mulford.

The Beatles

Basslines

The Beatles

All My Loving *6*
Get Back *20*
Got To Get You Into My Life *10*
Hey Jude *28*
I Want To Hold Your Hand *34*
Sgt. Pepper's Lonely Hearts Club Band *46*
Taxman *57*
The Ballad Of John And Yoko *16*
We Can Work It Out *40*
With A Little Help From My Friends *51*

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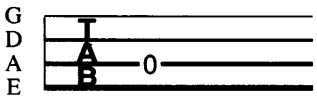
READING THE TRANSCRIPTIONS

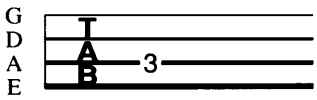
The Bass Clef is written with standard notation, note values have been written as accurately as possible.

The Tab Notation (bottom stave) corresponds to the fret (the number) and the string (the line) which the fret position correlates to.

The four lines are:- Bottom line, the E string, the second bottom line is the A string, the third line, the D string and the top line the G string .

So e.g.1 

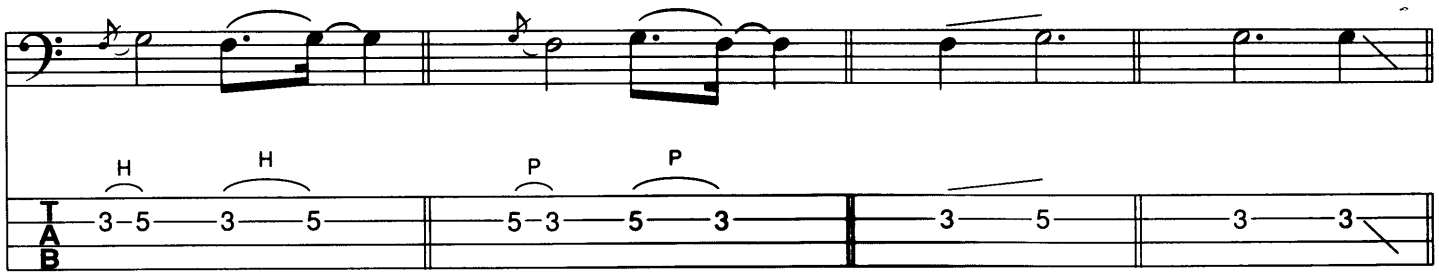
means fret 0 on the **A string** = A

So e.g.2 

means fret 3 on the **A string = C**

TAB KEY

HAMMER ON | PULL OFF | SLIDE | GLISS



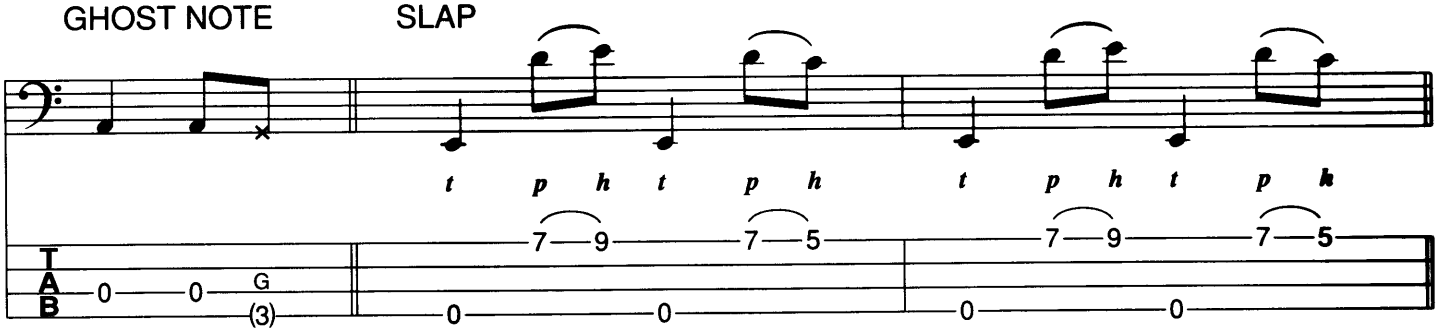
Hammer a finger down on the next note without striking the string again.

Pull your finger off the string with a plucking motion to sound the next note without striking the string again.

Play the first note then slide finger to the indicated note.

A slide, up or down, from a fixed pitch to an indeterminate pitch.

GHOST NOTE | SLAP



A struck note which is muted for rhythmic effect.

t : Slap string with thumb between pick-up and fingerboard.

p : Pull string up with either 1st or 2nd finger, allowing the string to 'slap' back on to the fingerboard.

h : Play the first note as instructed then sound the second note by hammering on or pulling off with a left-hand finger.

Preface

Paul McCartney's contribution to popular music since the early Sixties has been enormous. His songwriting talents and career have been well documented in the past, but relatively little has been said about his skill as a bass guitarist.

His style was born of an era when basic root-fifth vamps were about all a bass player had to contend with. Paul expanded on these, incorporating more 8th note (quaver) feels on tunes like 'Please Please Me', and walking quarter notes (crotchets) on 'All My Loving'. The quaver fills were influenced by many of the rock and roll tunes of the period. His attention to detail, particularly with regard to note lengths is a good example of his grasp of the concept of feel. No doubt this stems from his gift for composition, and his wider view of the song as a whole; he is clearly not just concerned with the bass part, and as a consequence the strength of his lines is that they are integral parts of the composition.

Paul McCartney set new standards in providing supportive bass lines with economy. His Lo-mid tone from the Hofner 'Beatle Bass' cut through on medium wave radio sets and Dansette record players to make lines such as those on 'Day Tripper' and 'I Want To Hold Your Hand' irresistible. They still sound great today; there is a breadth of style, from the highly improvisatory 'Get Back', to the regular riffs of 'Taxman' and 'The Ballad Of John And Yoko'.

More than a quarter of a century later these lines are still great examples to any bass player. In making these transcriptions I have tried to be as accurate as possible; you will find that the effort you put into learning them will reward you with a much better understanding of just what makes a great bass line.

Phil Mulford
London 1992

Equipment

Throughout most of his time with The Beatles, McCartney used two Hofner 500/1 'Violin' basses. One dates from about 1960 (this one had the logo 'Hofner' running down the head-stock, two pickups close to the neck joint and a scratch plate across the bottom half of the body). The second one was given to Paul at the Royal Variety Show in November 1963.

Later he started to use a Rickenbacker 4001 bass. This can be heard on some of the later material, most notably 'Lucy In The Sky With Diamonds' and 'With A Little Help From My Friends', on 'Sergeant Pepper's Lonely Hearts Club Band', which featured the bass with the rubber string mutes hard up against the strings for the characteristically heavily damped sound.

For amplification in the early period he used a home made system comprising of an open chassis valve amp with a huge cabinet, which hummed badly. An improvised setup of studio equipment was used on recordings.

Then came a variety of Vox equipment. The T60 transistor amp and matching cabinet feature a 15" and a 12" speaker (the 12" speaker had a low bass filter). This particular setup was called the 'piggy back'. On heavy gigs the T60 was prone to overheating, so on the major tours after 1964 an AC50 valve amp was used with the T60 cabinet.

By 1965 at Shea Stadium an AC100 was used (this was basically a hot-rodded AC50) with two T60 cabs. Paul used a Vox 4120 after touring stopped in August 1966. This featured a hybrid transistor pre-amp, a valve power amp with a 2 x 15" cab.

When Brian Epstein died in 1967 the band were freed from his promise to Vox that they would use that company's amplification exclusively. Paul was subsequently seen using a Fender Bassman setup during recordings in 1969.

All My Loving

Words and Music By
John Lennon & Paul McCartney

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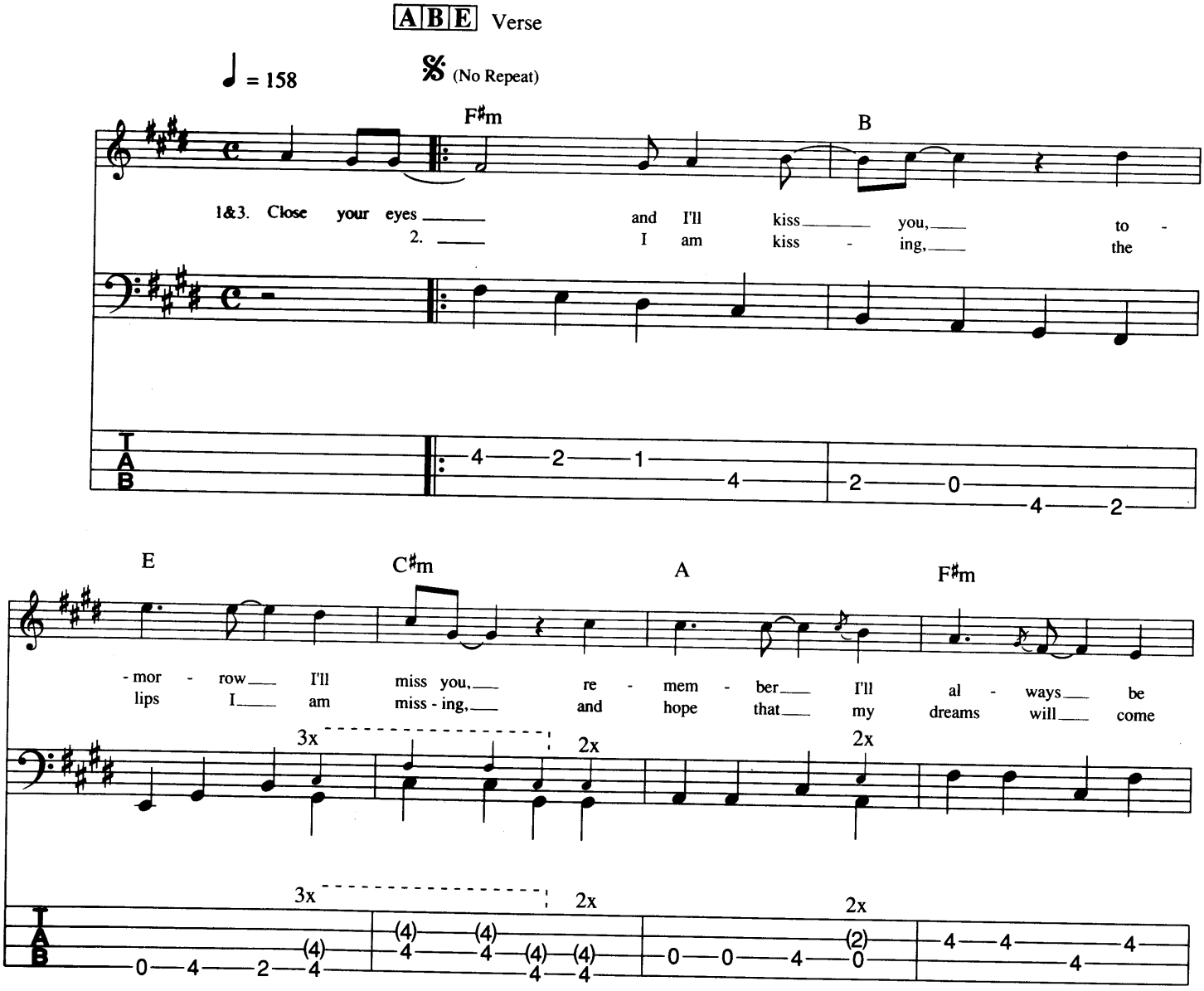
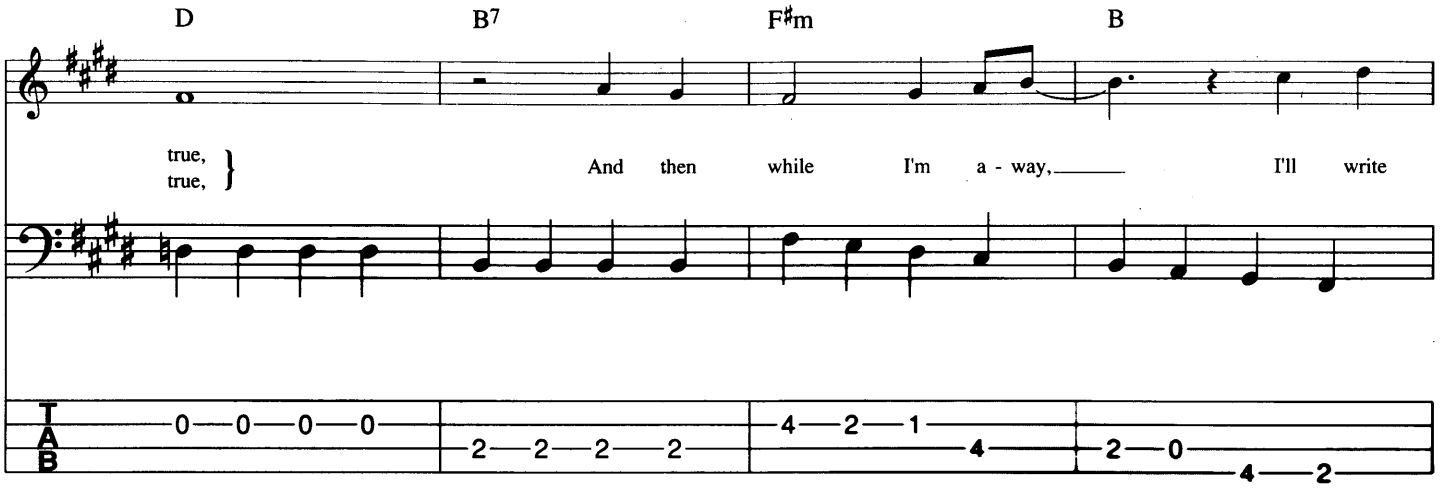
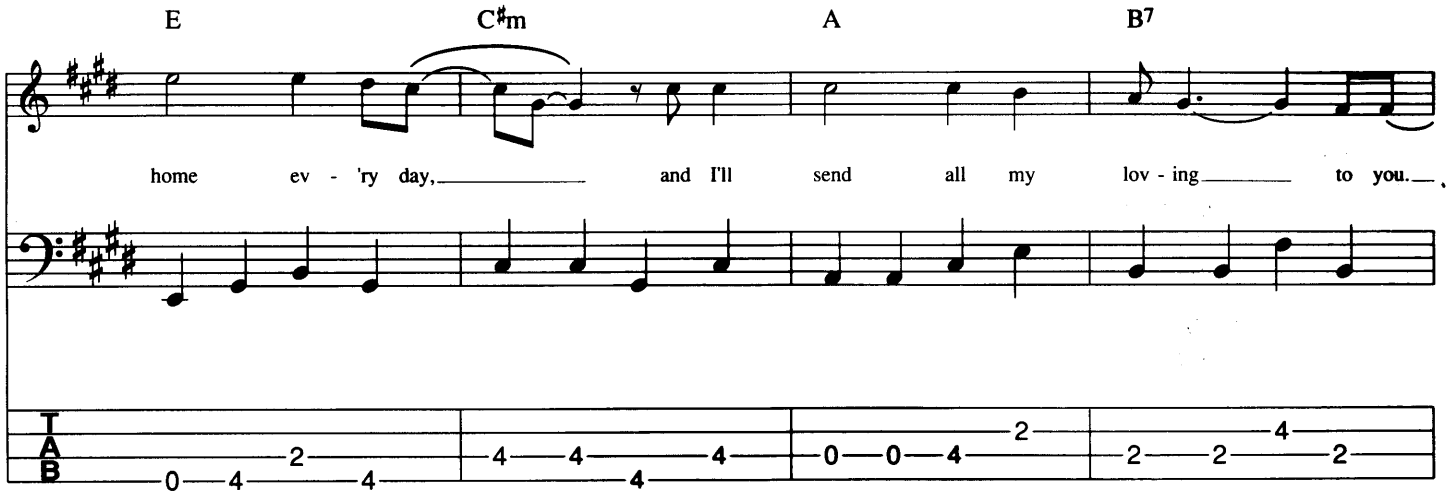
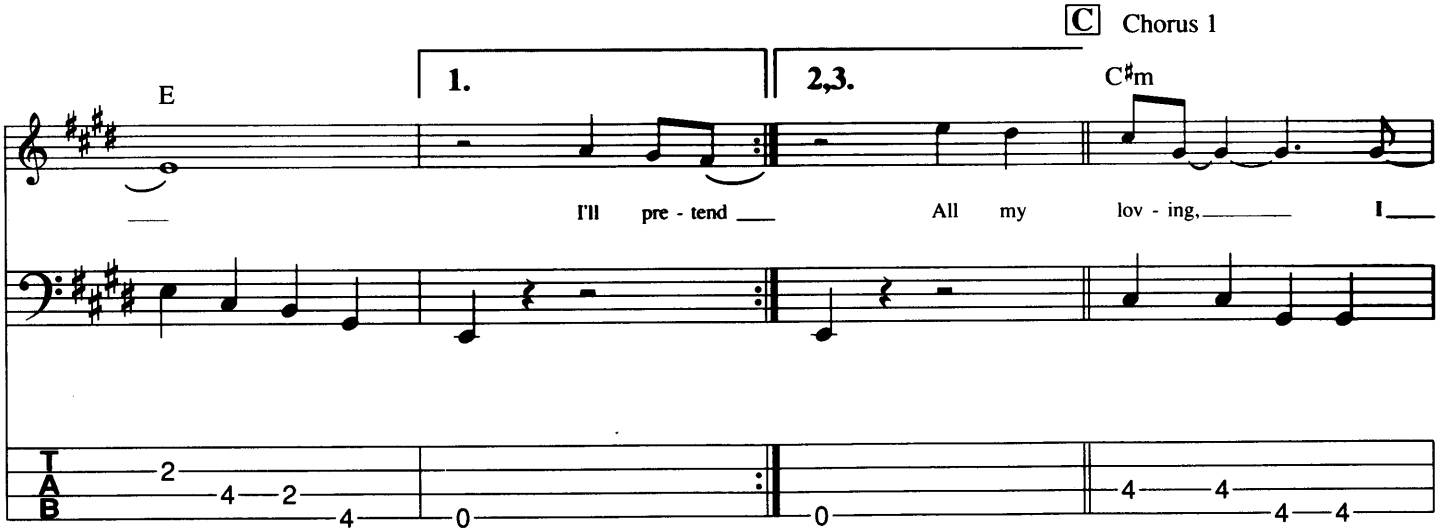
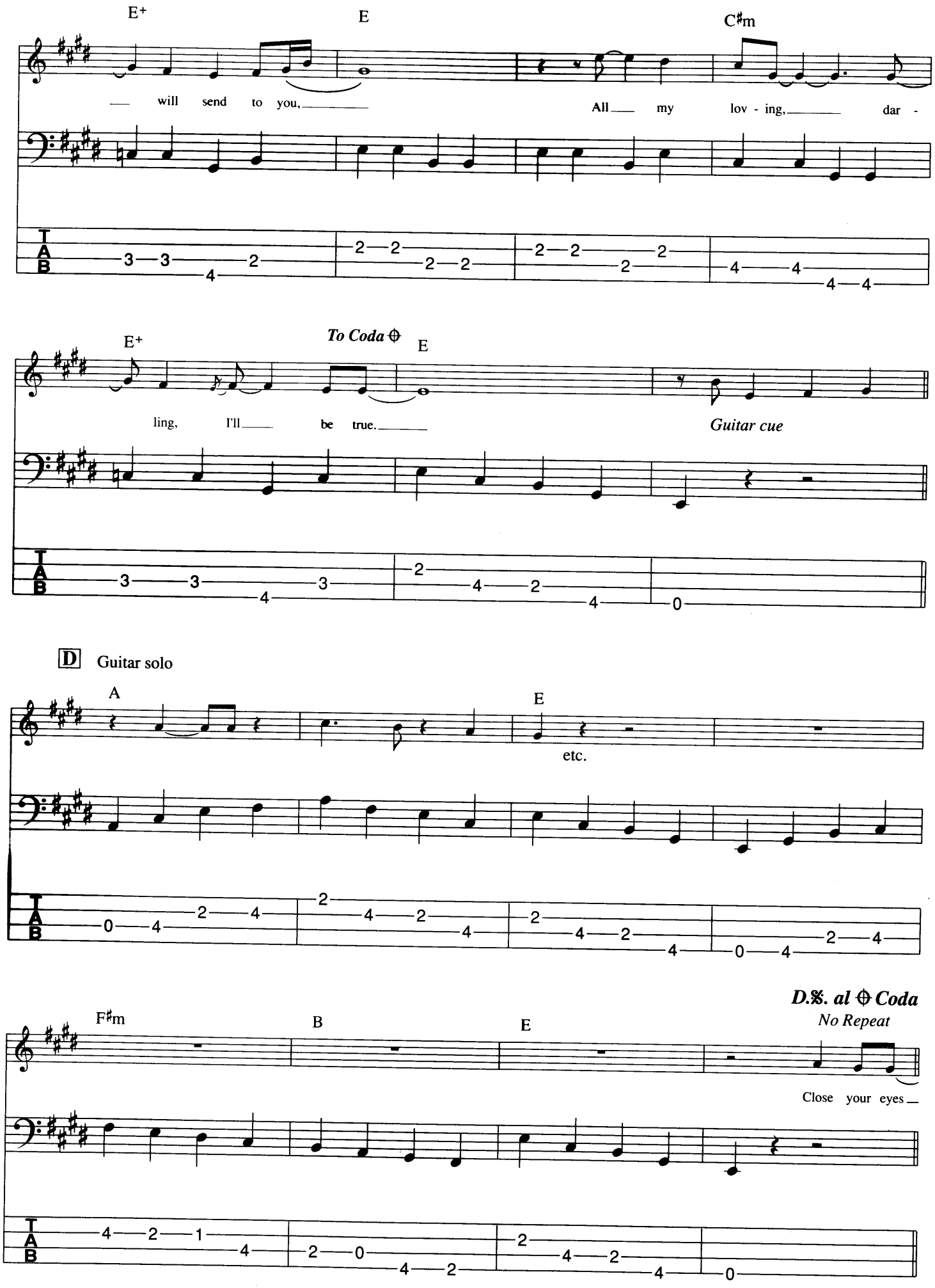
A 'walking' four in a bar pattern, not the more typical two feel of the early Beatles. Note how the quick decay of the sound makes the the notes well separated, and how the guitars, playing 12 quaver triplets to the bar, really drive the tune along. The first bar sets up the second in a smooth, scale-based fashion. Bar 5 (A) prepares nicely for the A major triad in bar 6 (A, C♯, E). This is a very well constructed line.

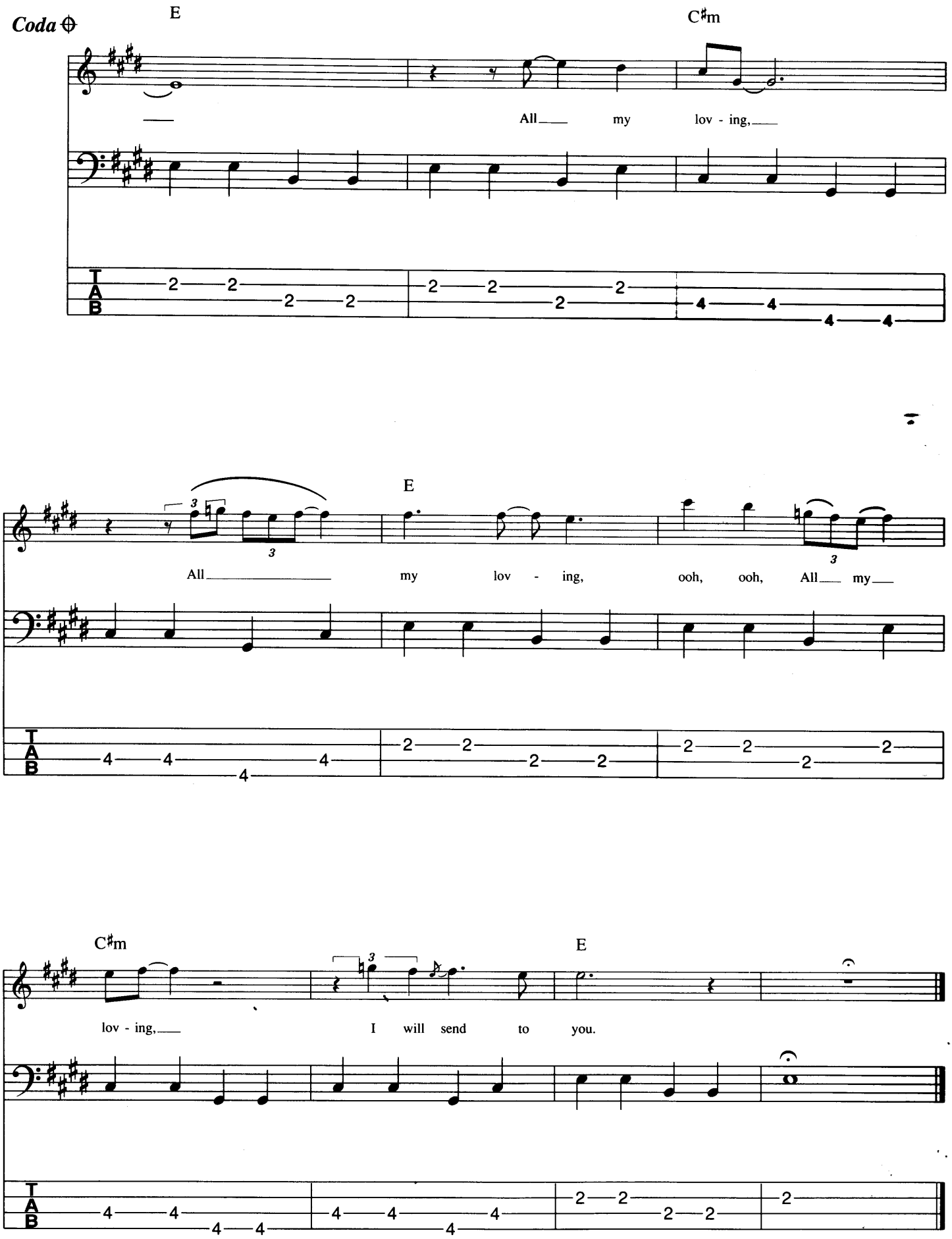



D
B7
F♯m
B
true,
true,
And then while I'm a - way,
I'll write


E
C♯m
A
B7
home ev - 'ry day,
and I'll send all my lov - ing
to you.


C Chorus 1
1.
2,3.
E
C♯m
I'll pre - tend
All my lov - ing,
I


E+
E
C♯m
will send to you,
All my lov - ing, dar -
E+
To Coda ⊕
E
ling, I'll be true.
Guitar cue
D Guitar solo
A
E
etc.
F♯m
B
E
D.𝄋. al ⊕ Coda
No Repeat
Close your eyes


Coda
E
C♯m
All my lov - ing,
E
All my lov - ing, ooh, ooh, All my
C♯m
E
lov - ing, I will send to you.

Got To Get You Into My Life

Words and Music By
John Lennon & Paul McCartney

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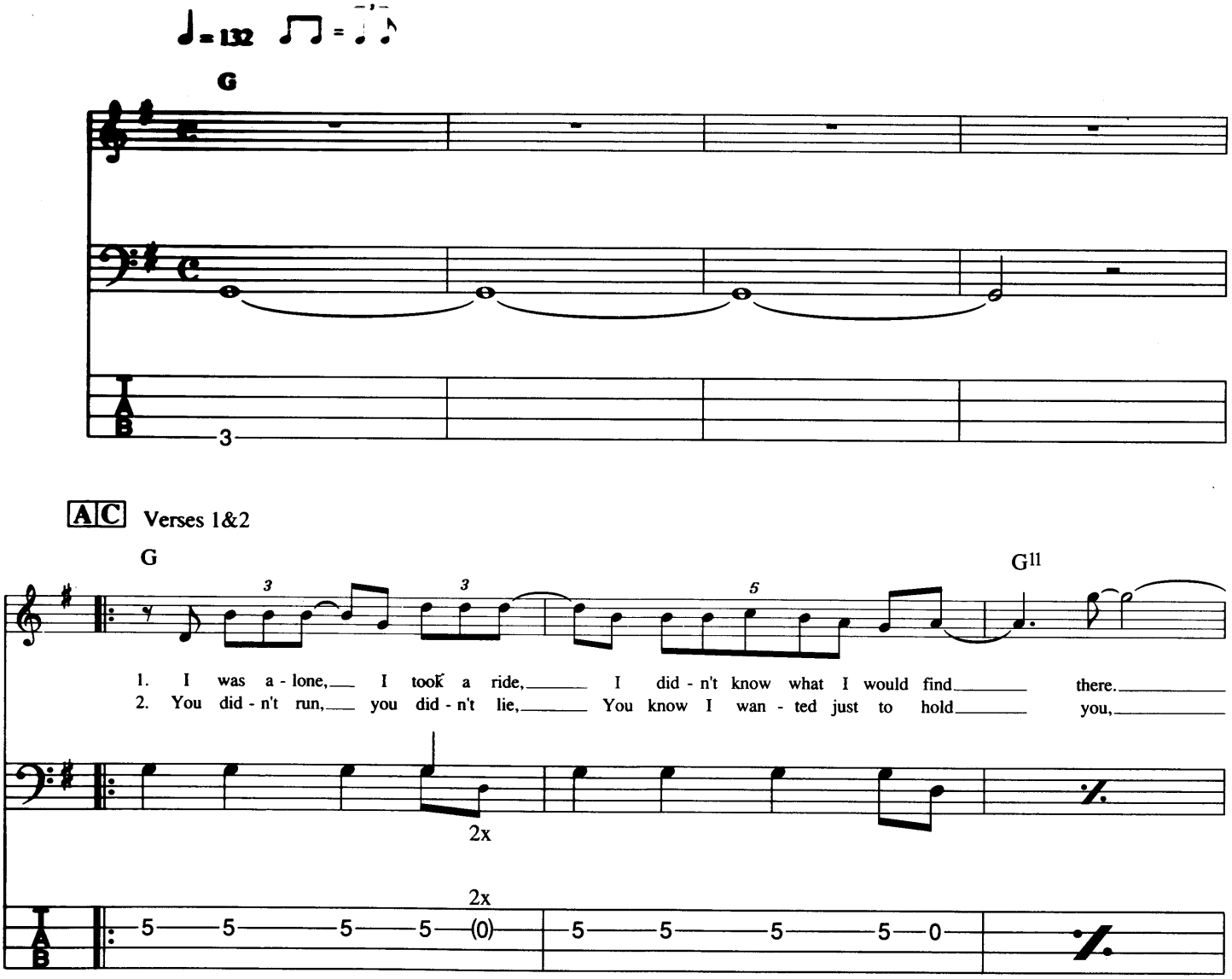
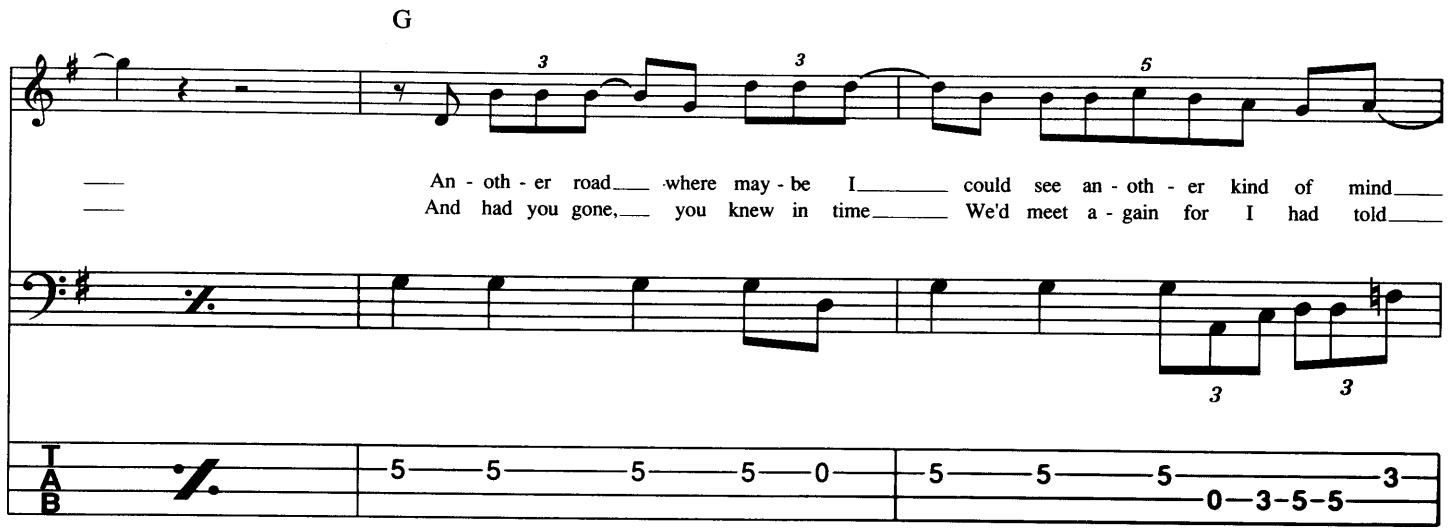
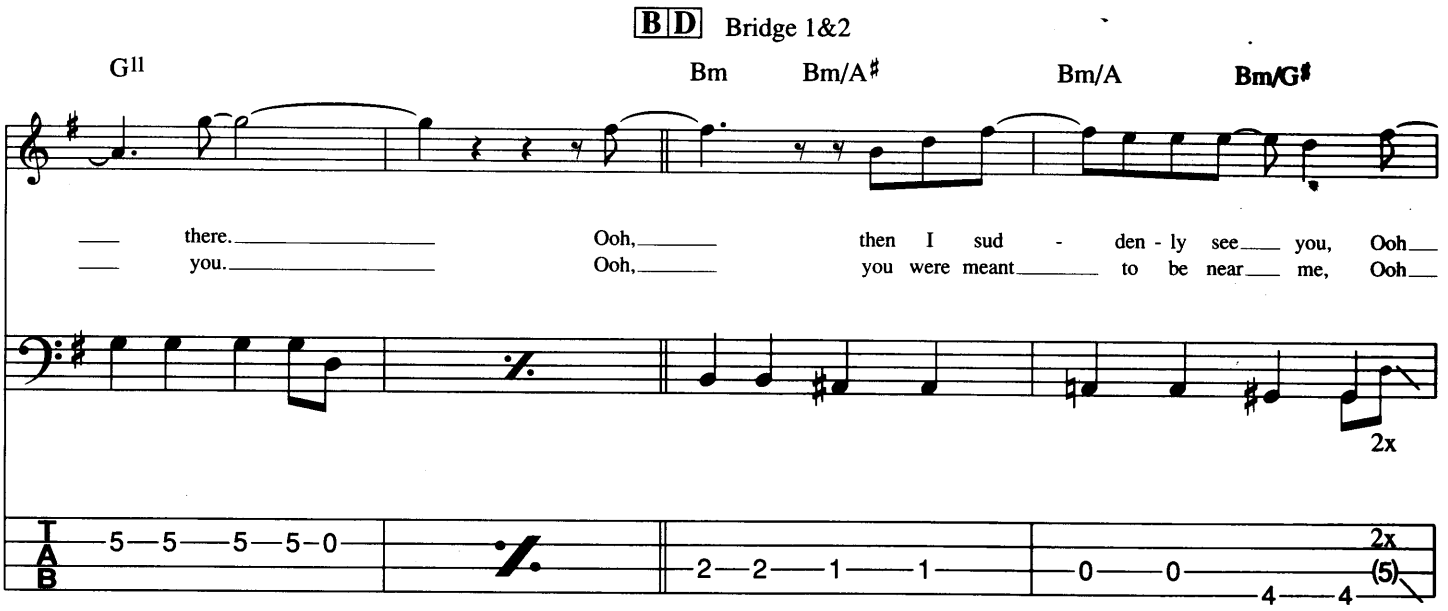
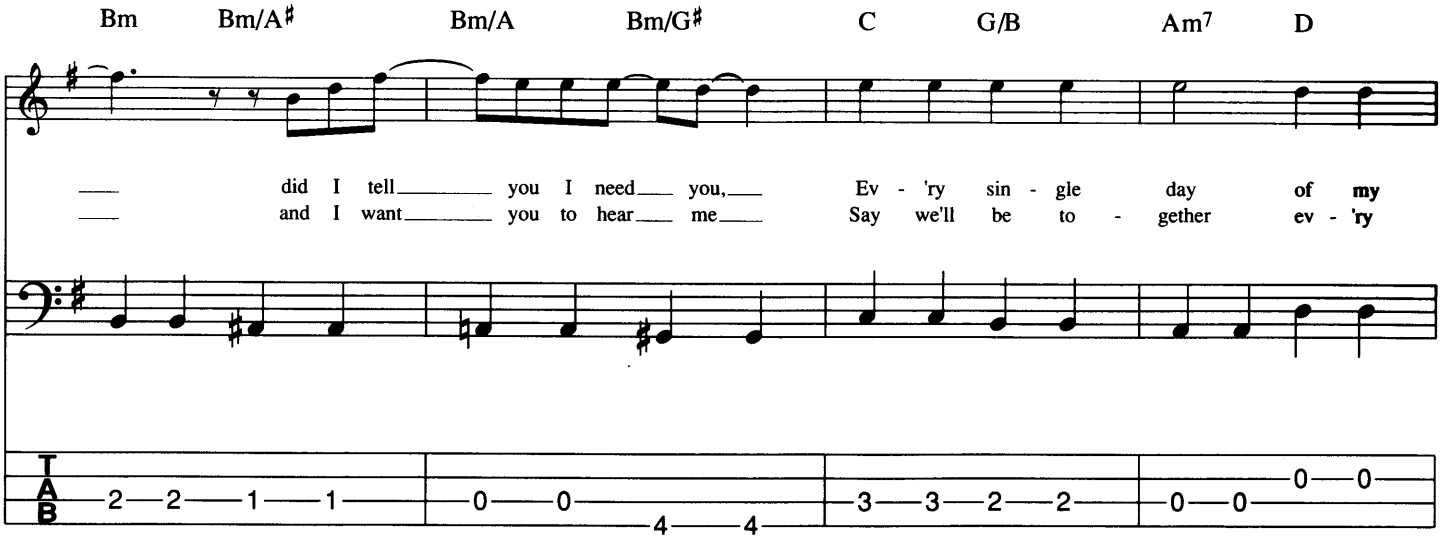
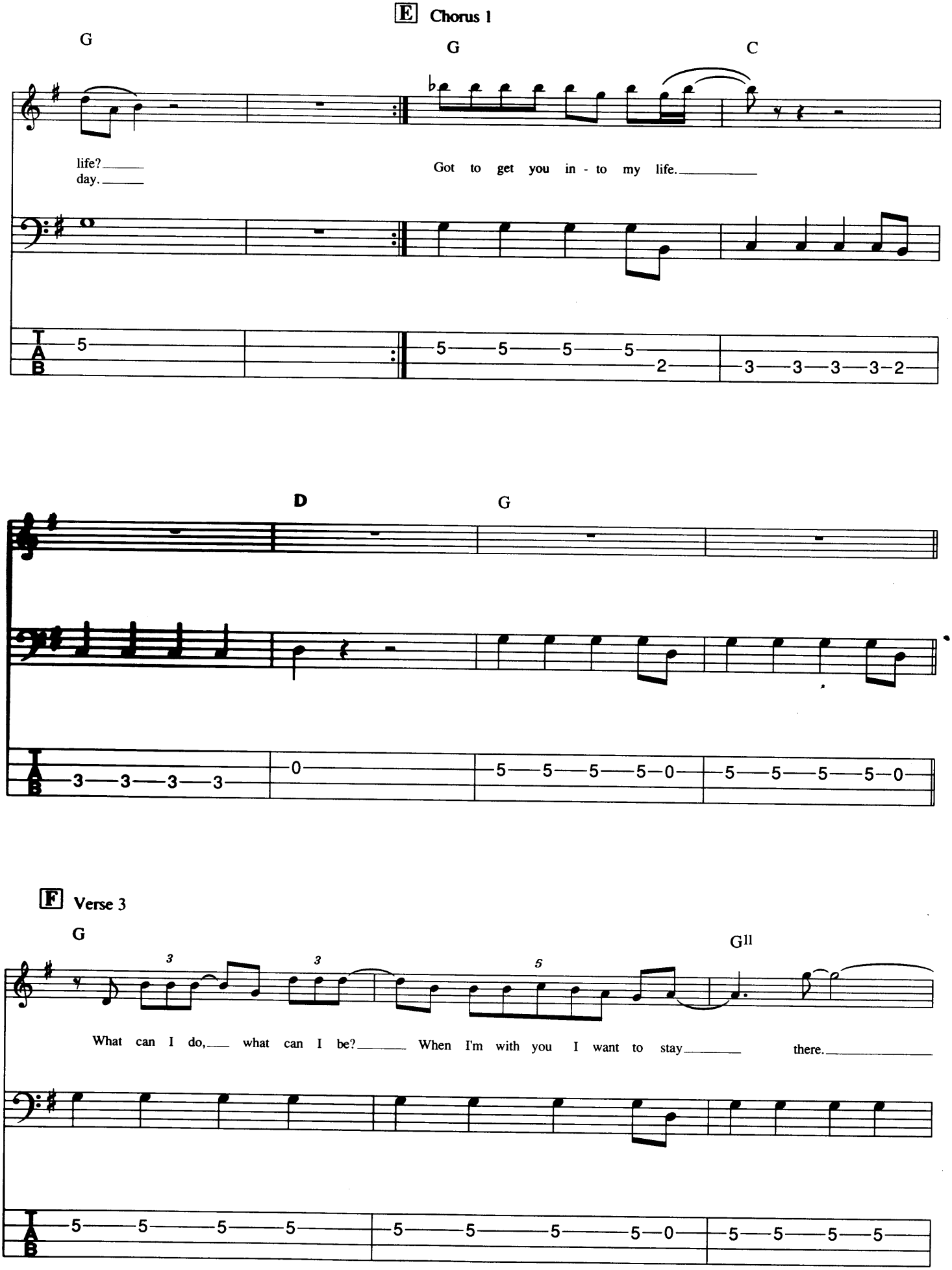
This song features a bouncy, four in a bar bass line with an underlying triplet pulse. The notes at bar 1 of (A) are not quite full value, but not staccato either (short, sharp, detatched). Watch for the quaver triplet fill in the sixth bar of each verse.

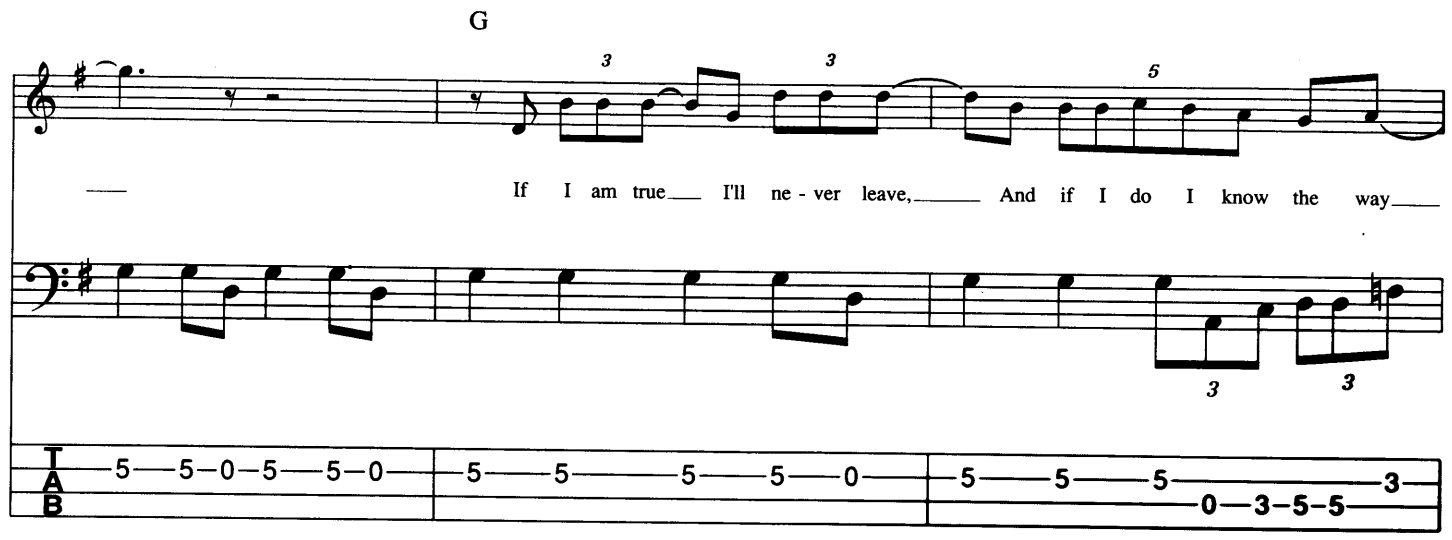


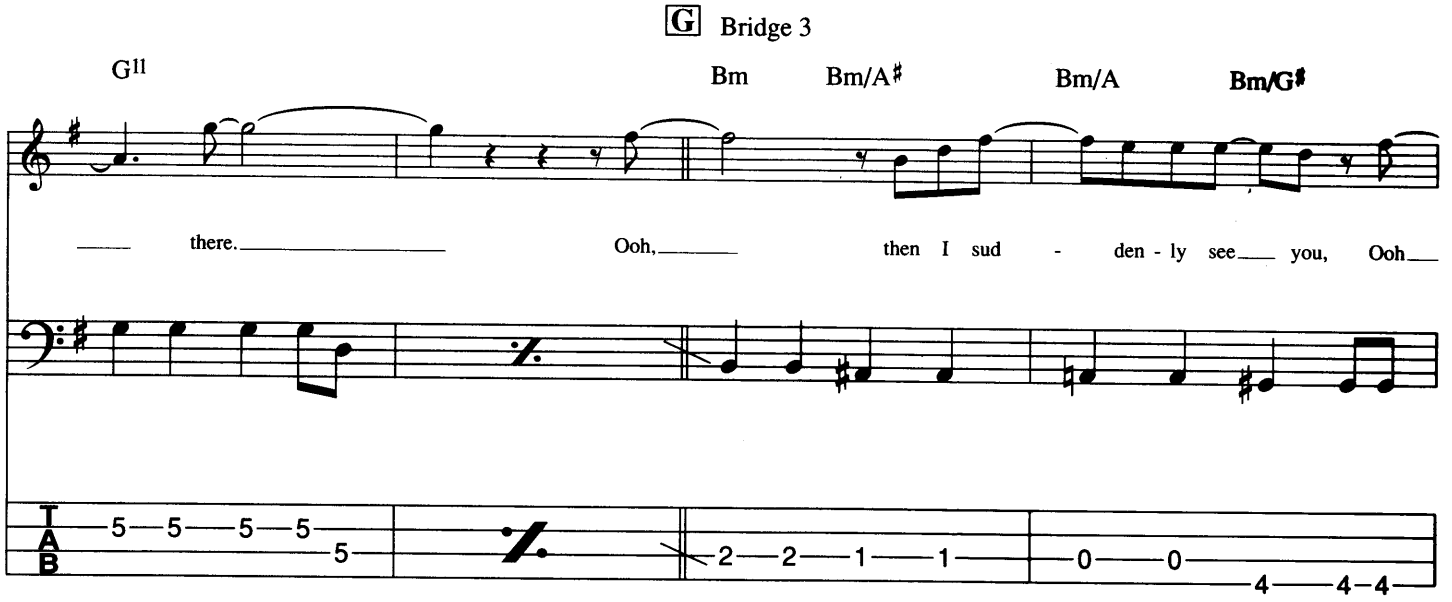

G
An - oth - er road where may - be I could see an - oth - er kind of mind
And had you gone, you knew in time We'd meet a - gain for I had told

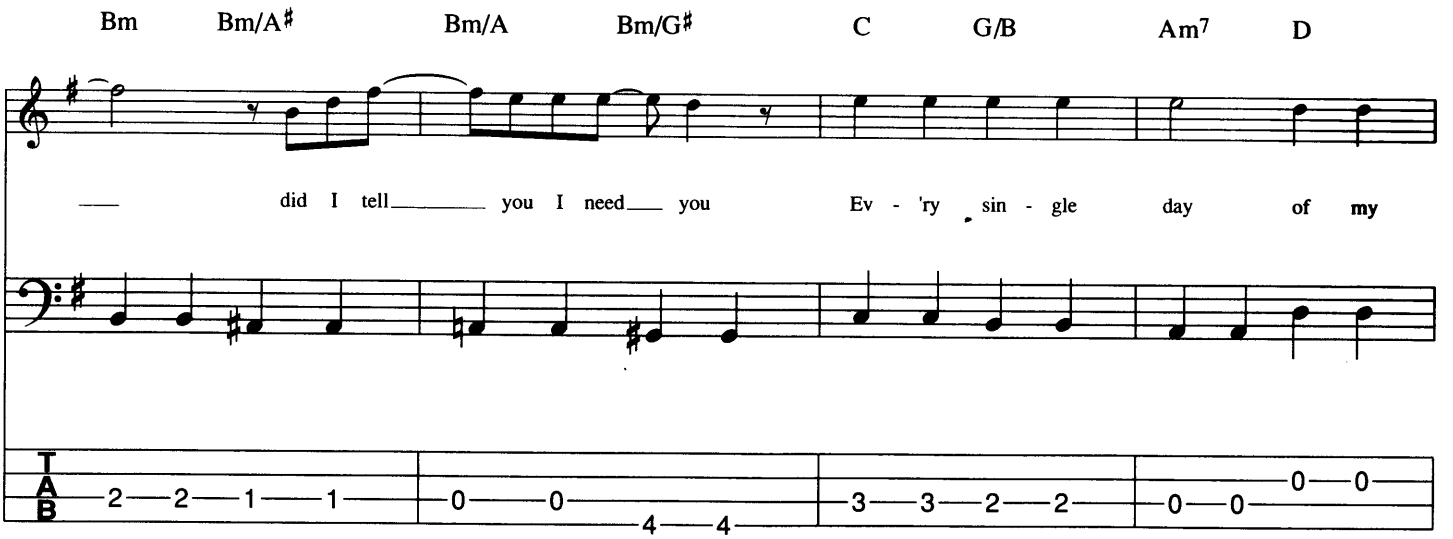

BD Bridge 1&2
G11
Bm
Bm/A♯
Bm/A
Bm/G♯
there.
you.
Ooh,
Ooh,
then I sud - den - ly see you, Ooh
you were meant to be near me, Ooh
2x
2x
(5)

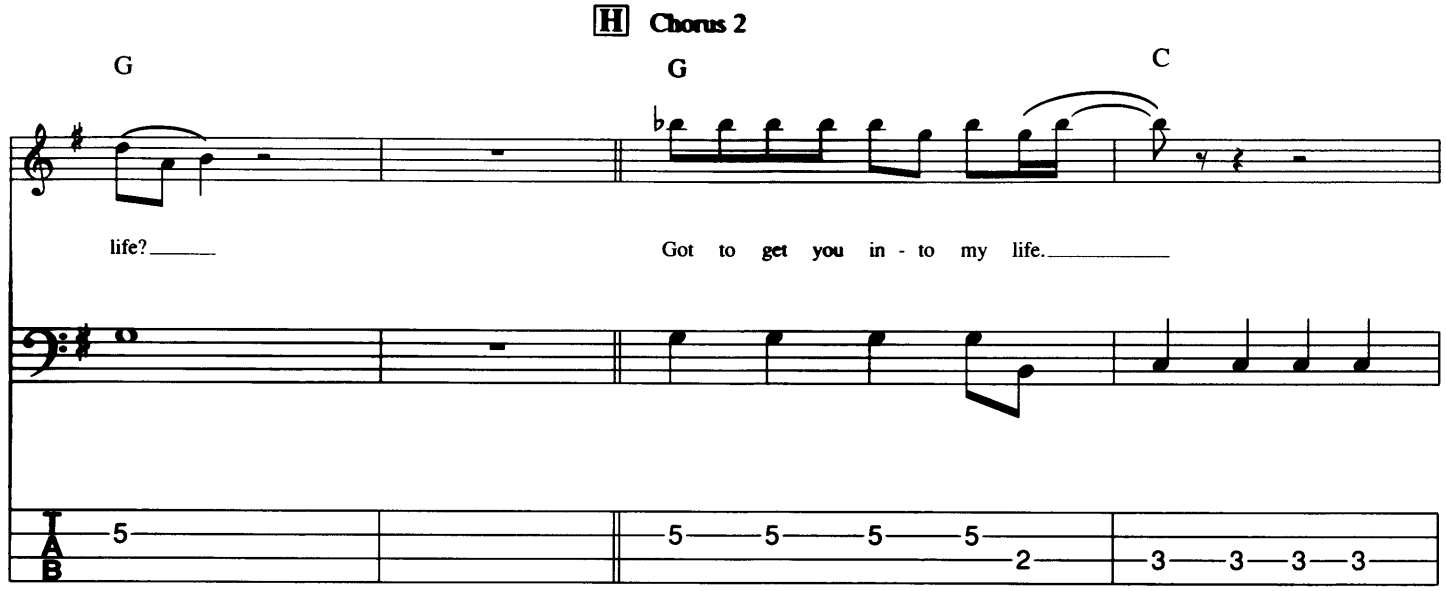

Bm
Bm/A♯
Bm/A
Bm/G♯
C
G/B
Am7
D
did I tell you I need you,
and I want you to hear me
Ev - 'ry sin - gle day of my
Say we'll be to - gether ev - 'ry

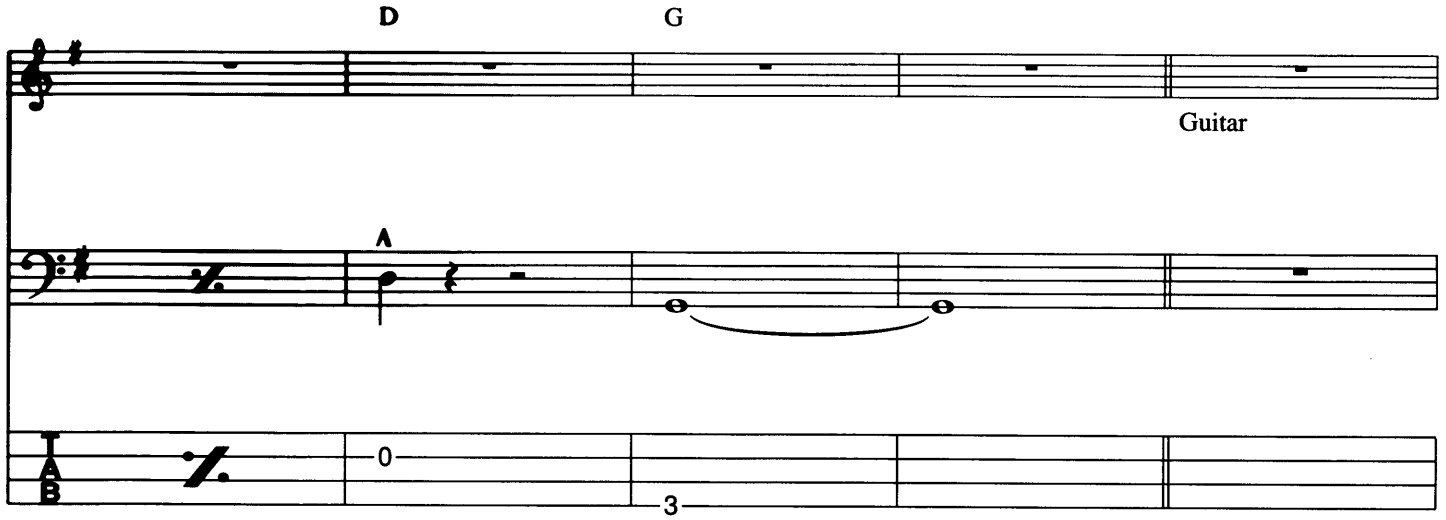

E Chorus 1
G
G
C
life?
day.
Got to get you in - to my life.
D
G
F Verse 3
G
G11
What can I do, what can I be? When I'm with you I want to stay there.

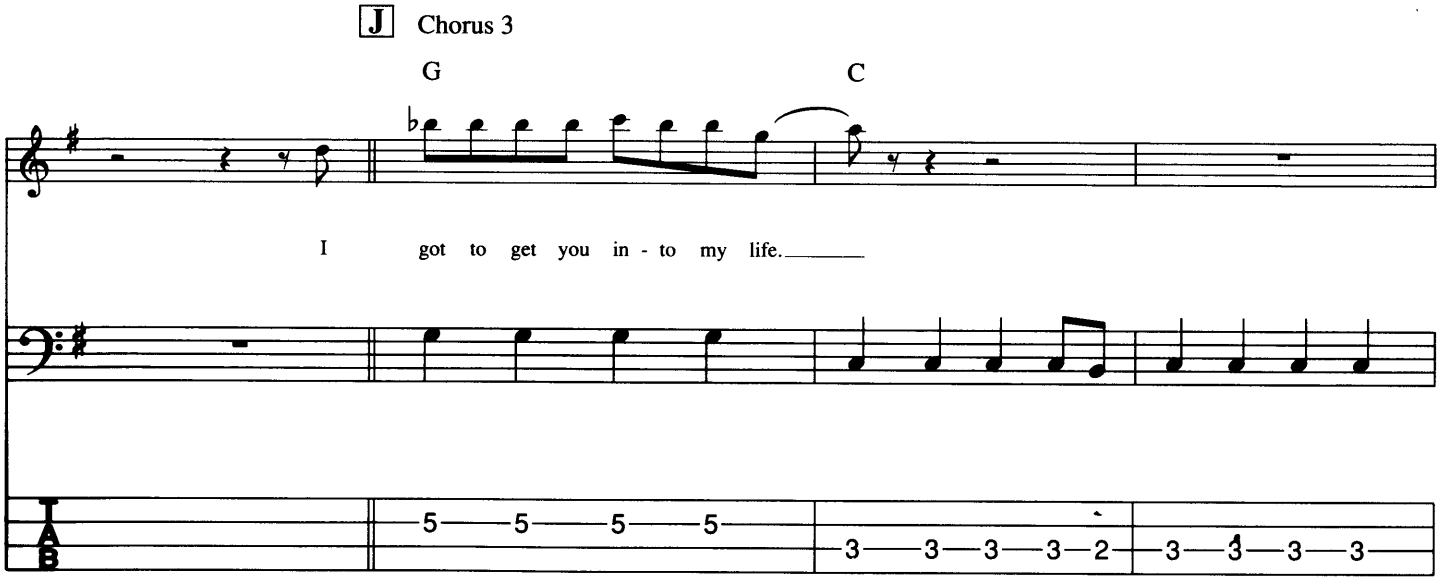

G
If I am true I'll ne - ver leave, And if I do I know the way

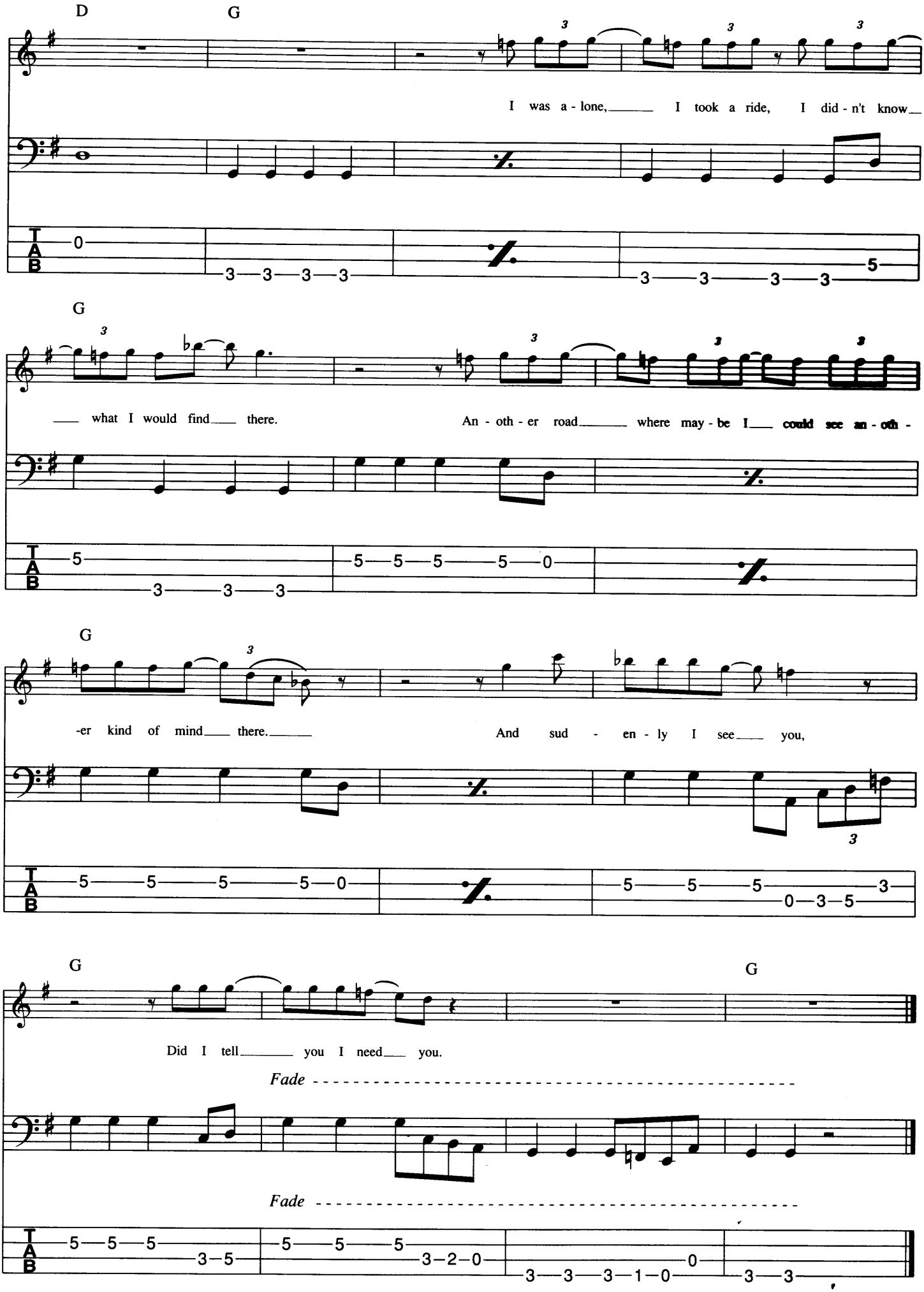

G Bridge 3
G11
Bm
Bm/A♯
Bm/A
Bm/G♯
there. Ooh, then I sud - den - ly see you, Ooh


Bm
Bm/A♯
Bm/A
Bm/G♯
C
G/B
Am7
D
did I tell you I need you Ev - 'ry sin - gle day of my


H Chorus 2
G
G
C
life?
Got to get you in - to my life.
5
5 5 5 5
2
3 3 3 3


D
G
Guitar
A
0
3


J Chorus 3
G
C
I got to get you in - to my life.
5 5 5 5
3 3 3 3 2
3 3 3 3


D
G
I was a - lone, I took a ride, I did - n't know
G
what I would find there. An - oth - er road where may - be I could see an - oth -
G
-er kind of mind there. And sud - en - ly I see you,
G
G
Did I tell you I need you.
Fade
Fade

The Ballad Of John And Yoko

Words and Music By
John Lennon & Paul McCartney

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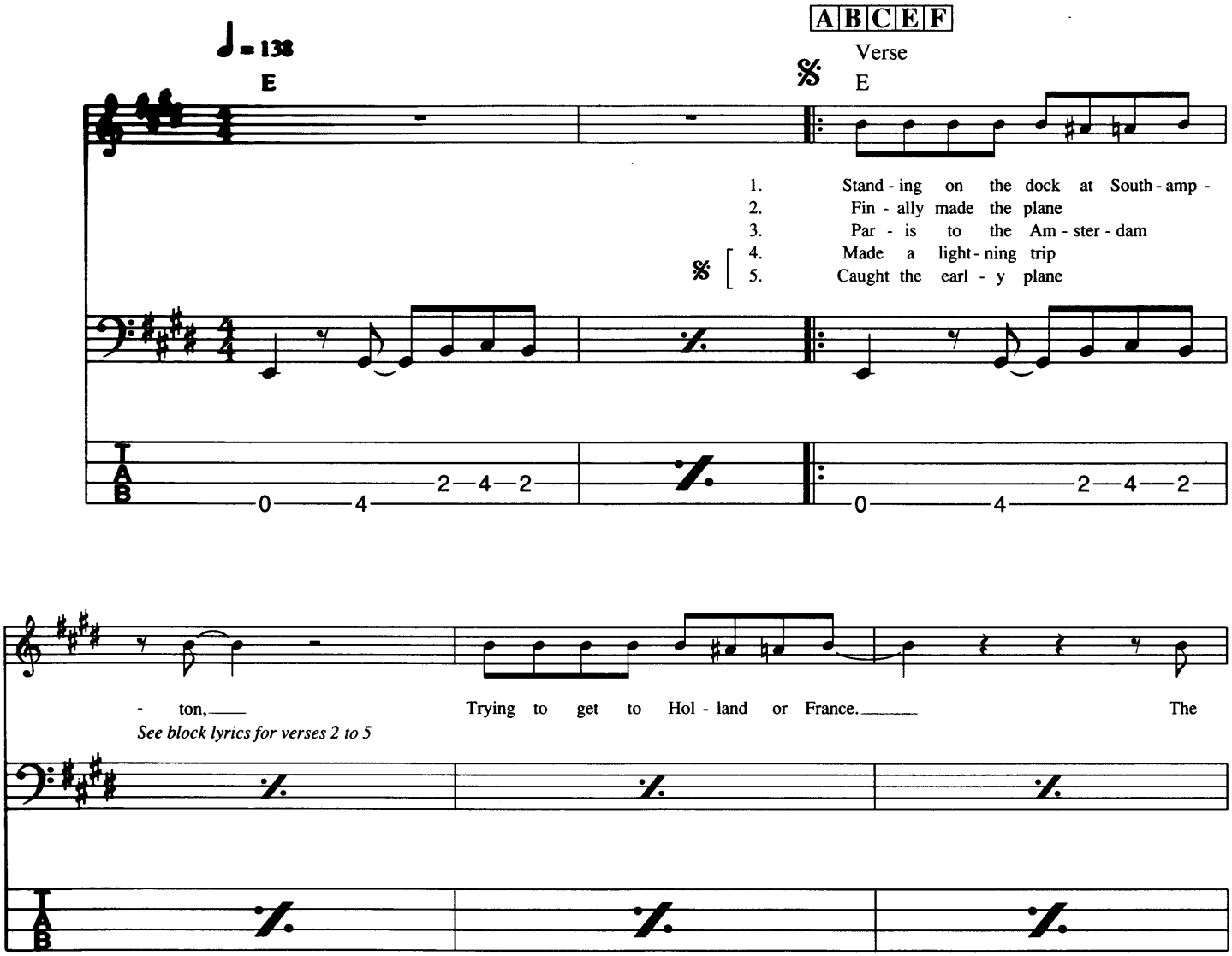
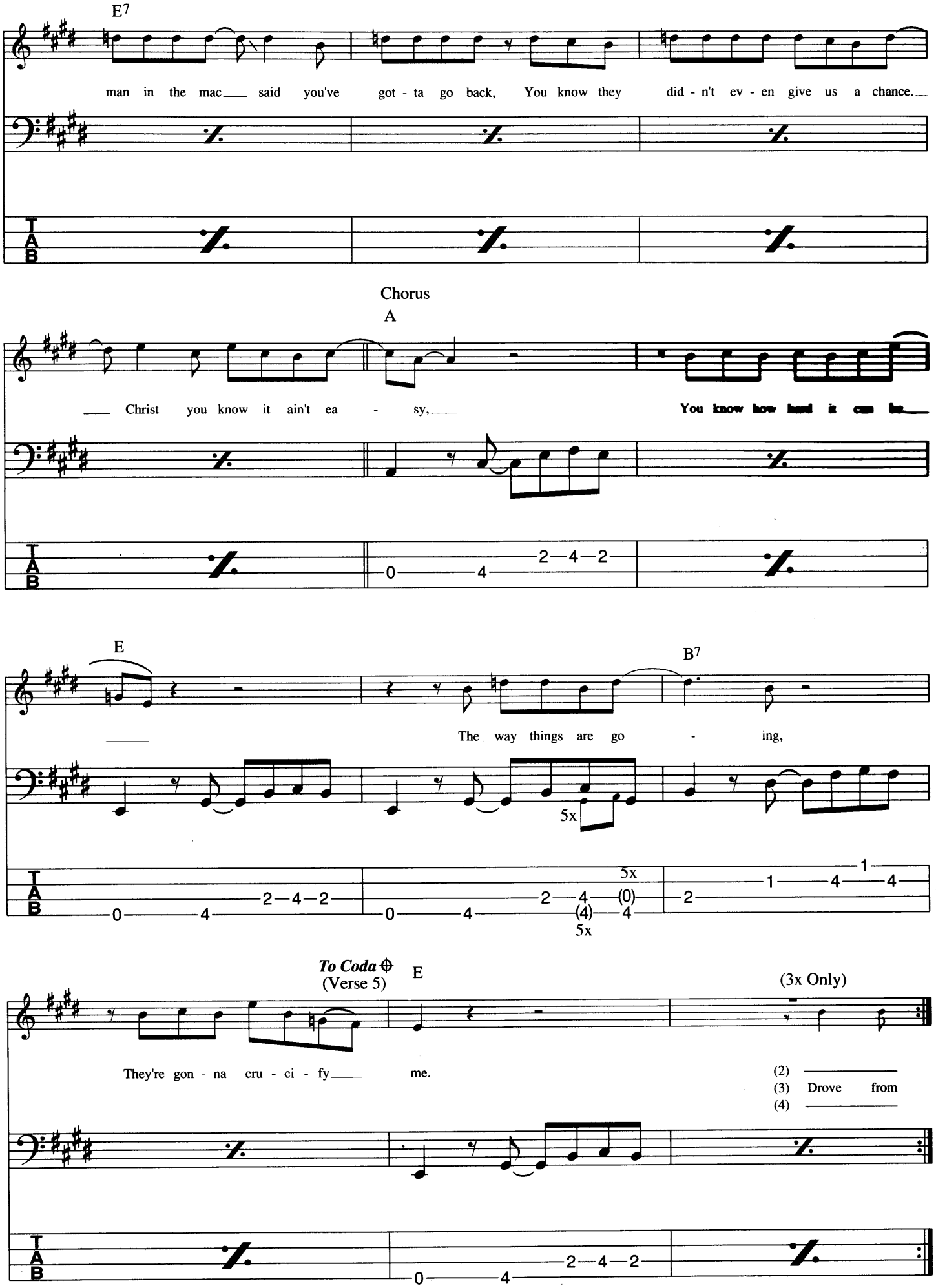
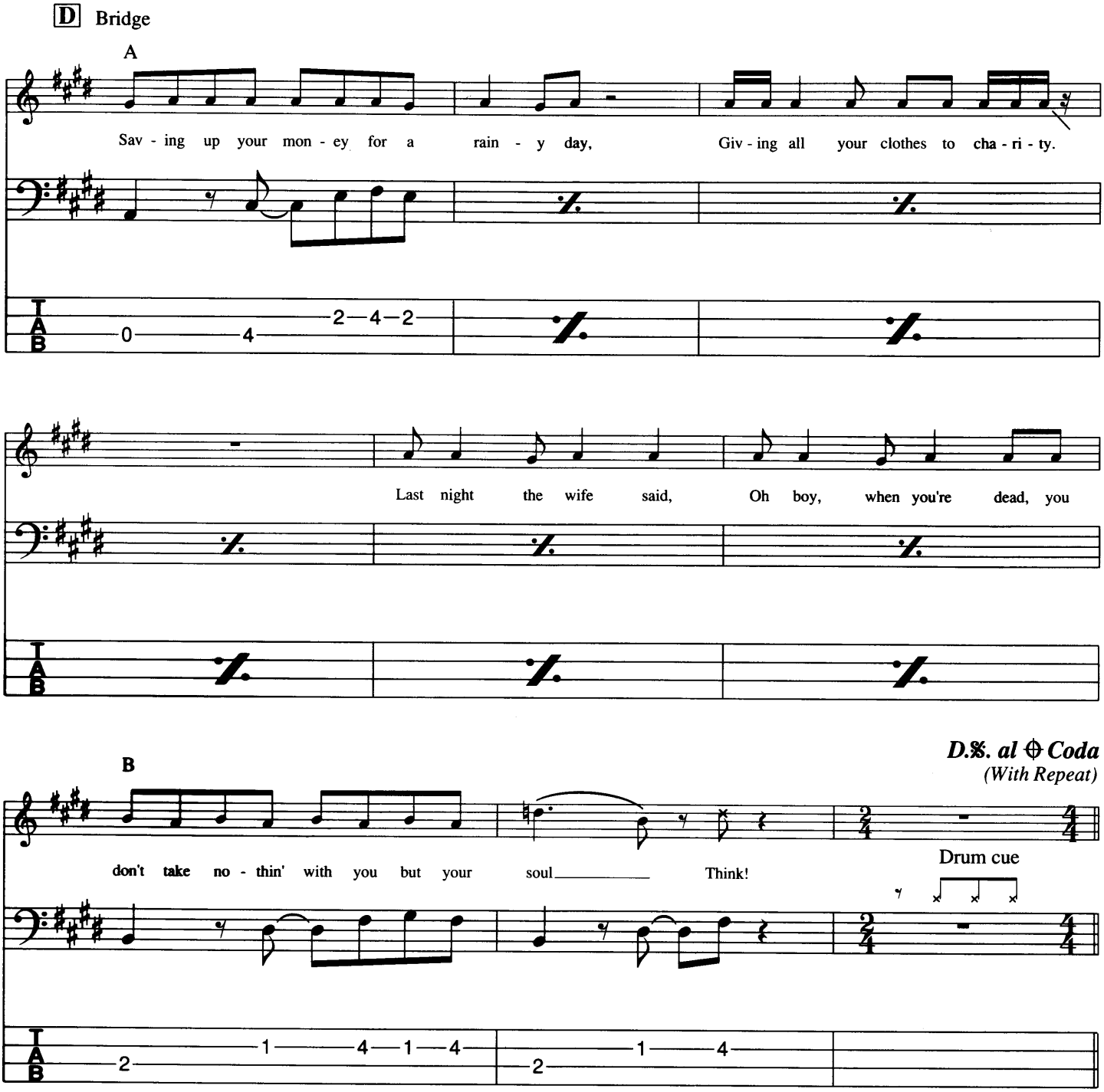
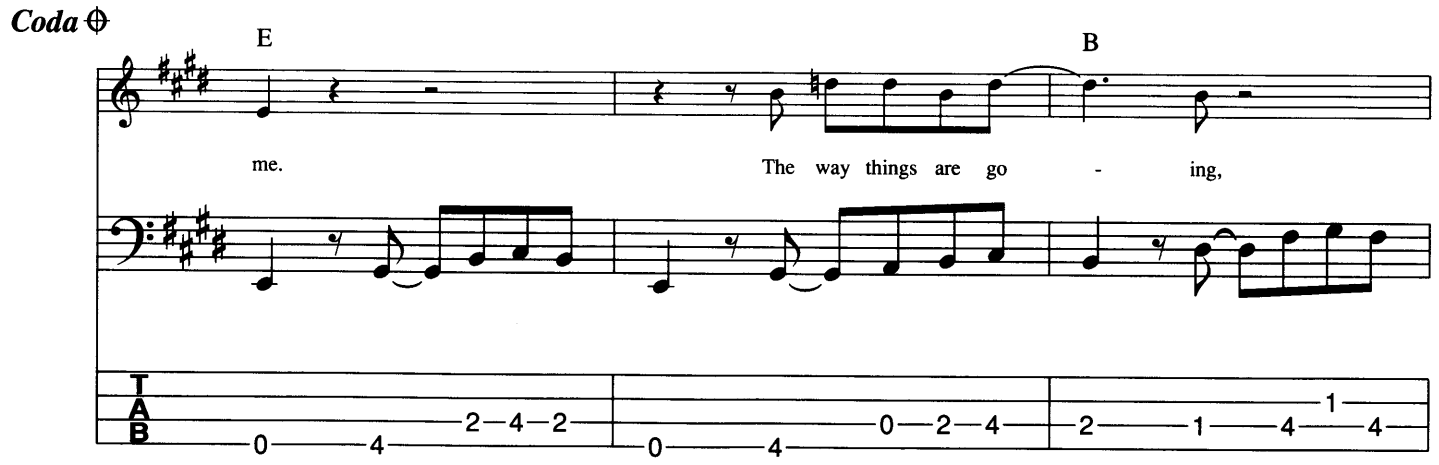
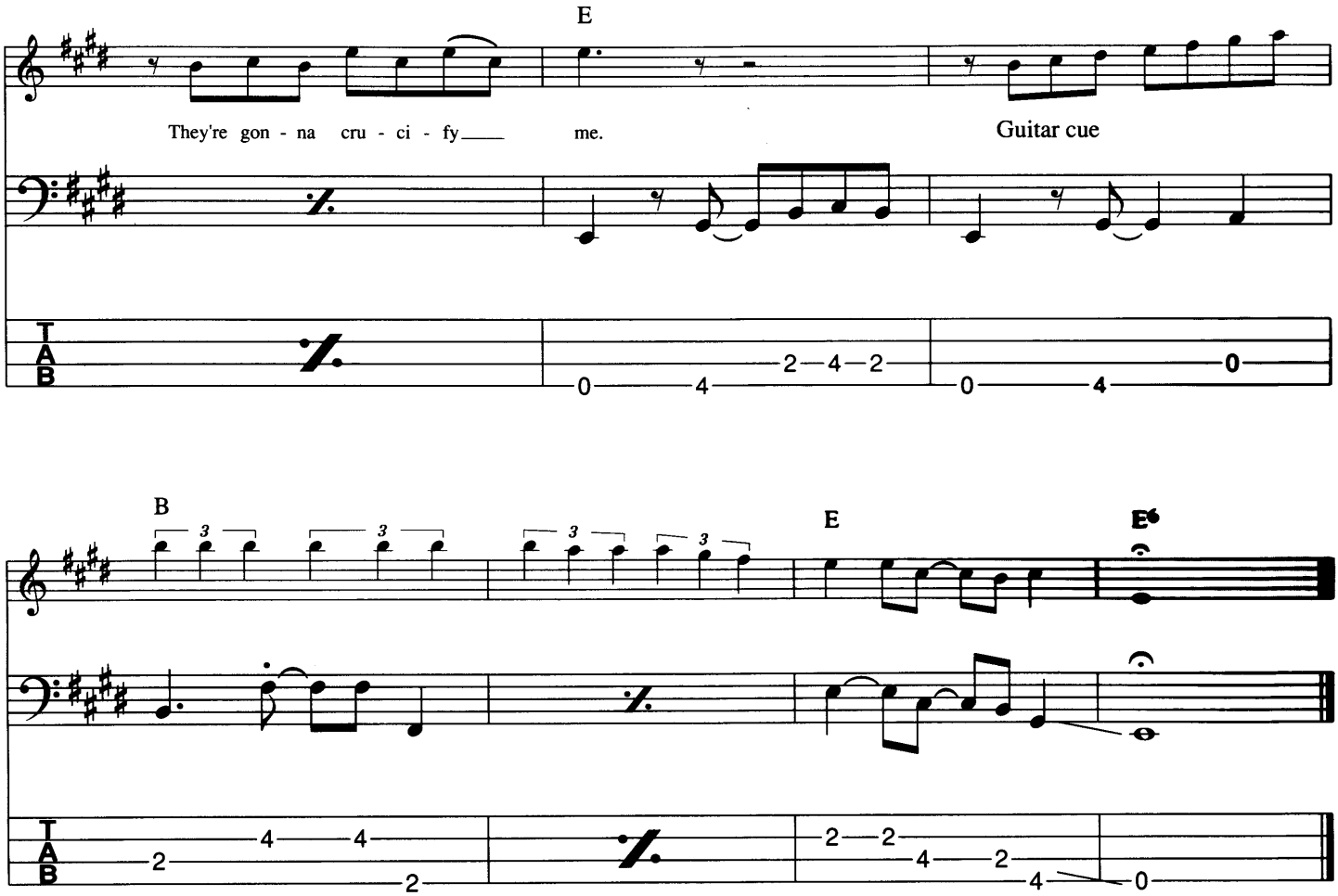
A root - major 3rd - 5th pattern based line. Make sure you leave a 'breath' space between the first crotchet of each bar and the quaver on the point of the second beat; this gives the line a bounce. Then try playing the first crotchet long - it doesn't swing! This line is in fact one of Paul's most consistent lines. Make sure there is a constant feel throughout. The pattern only changes on bars 6-9 of the Coda where the dotted crotchet (beat 1) is long and the second beat is shorter.




E7
man in the mac___ said you've got - ta go back, You know they did - n't ev - en give us a chance.___
Chorus
A
___ Christ you know it ain't ea - sy,___
You know how hard it can be___
E
B7
___
The way things are go - ing,
5x
To Coda ⊕
(Verse 5)
E
(3x Only)
They're gon - na cru - ci - fy___ me.
(2) ___
(3) Drove from
(4) ___


D Bridge
A
Sav - ing up your mon - ey for a rain - y day, Giv - ing all your clothes to cha - ri - ty.
Last night the wife said, Oh boy, when you're dead, you
B
D.%. al ⊕ Coda
(With Repeat)
don't take no - thin' with you but your soul Think!
Drum cue


Coda ⊕
E
B
me. The way things are go - ing,



Verse 2:
Finally made the plane into Paris,
Honeymooning down by the Seine.
Peter Brown called to say,
You can make it OK,
You can get married in Gibraltar near Spain.
Chorus.

Verse3:
Drove from Paris to the Amsterdam Hilton,
Talking in our beds for a week.
The newspapers said, say what're you doing in bed,
I said we're only trying to get us some peace.
Chorus.

Verse 4:
Made a lightning trip to Vienna,
Eating choc'late cake in a bag,
The newspapers said,
She's gone to his head,
They look just like two Gurus in drag.
Chorus.

Verse 5:
Caught the early plane back to London,
Fifty acorns tied in a sack.
The men from the press said we wish you success,
It's good to have you both back.
Chorus.

Get Back

Words and Music By
John Lennon & Paul McCartney

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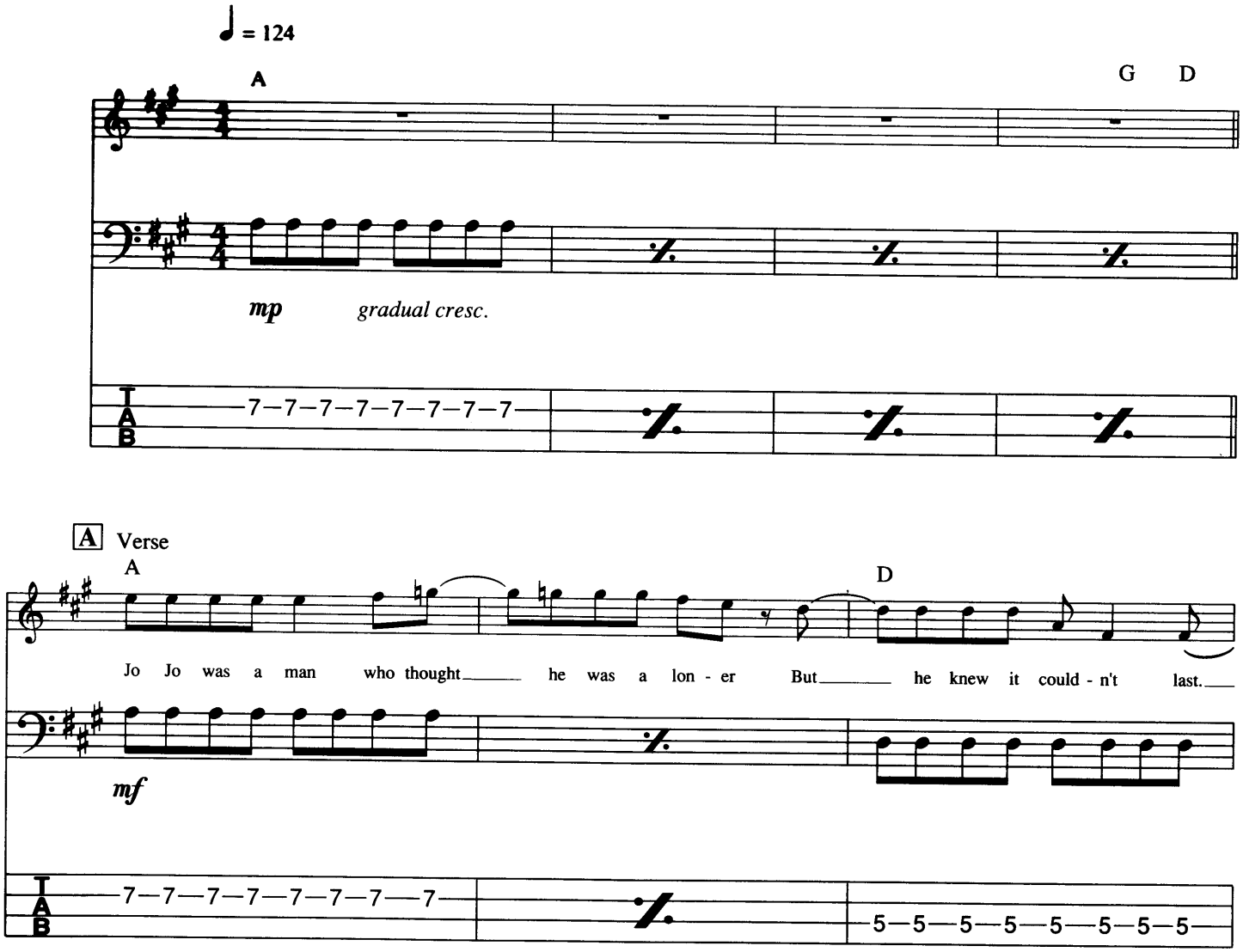
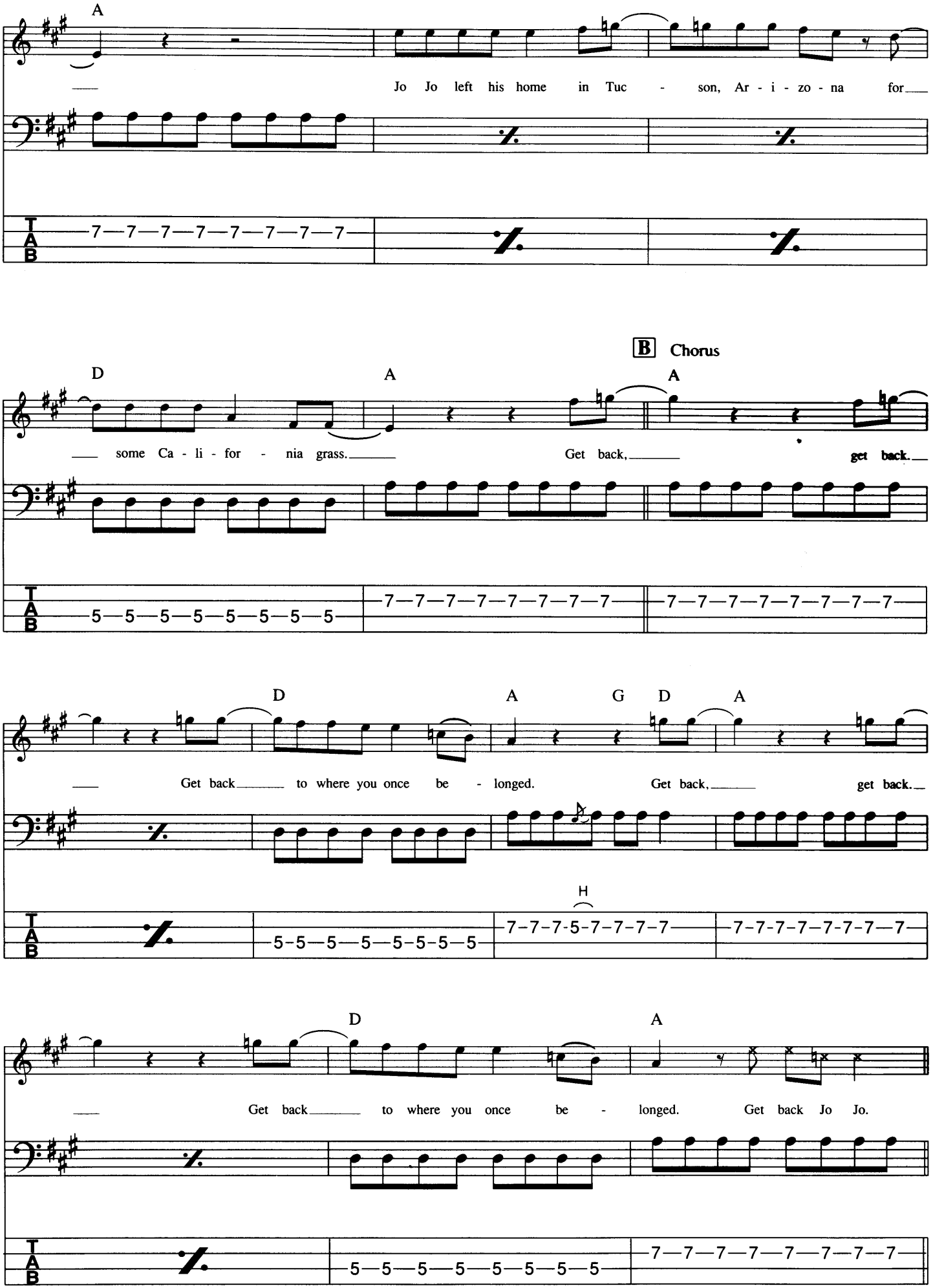
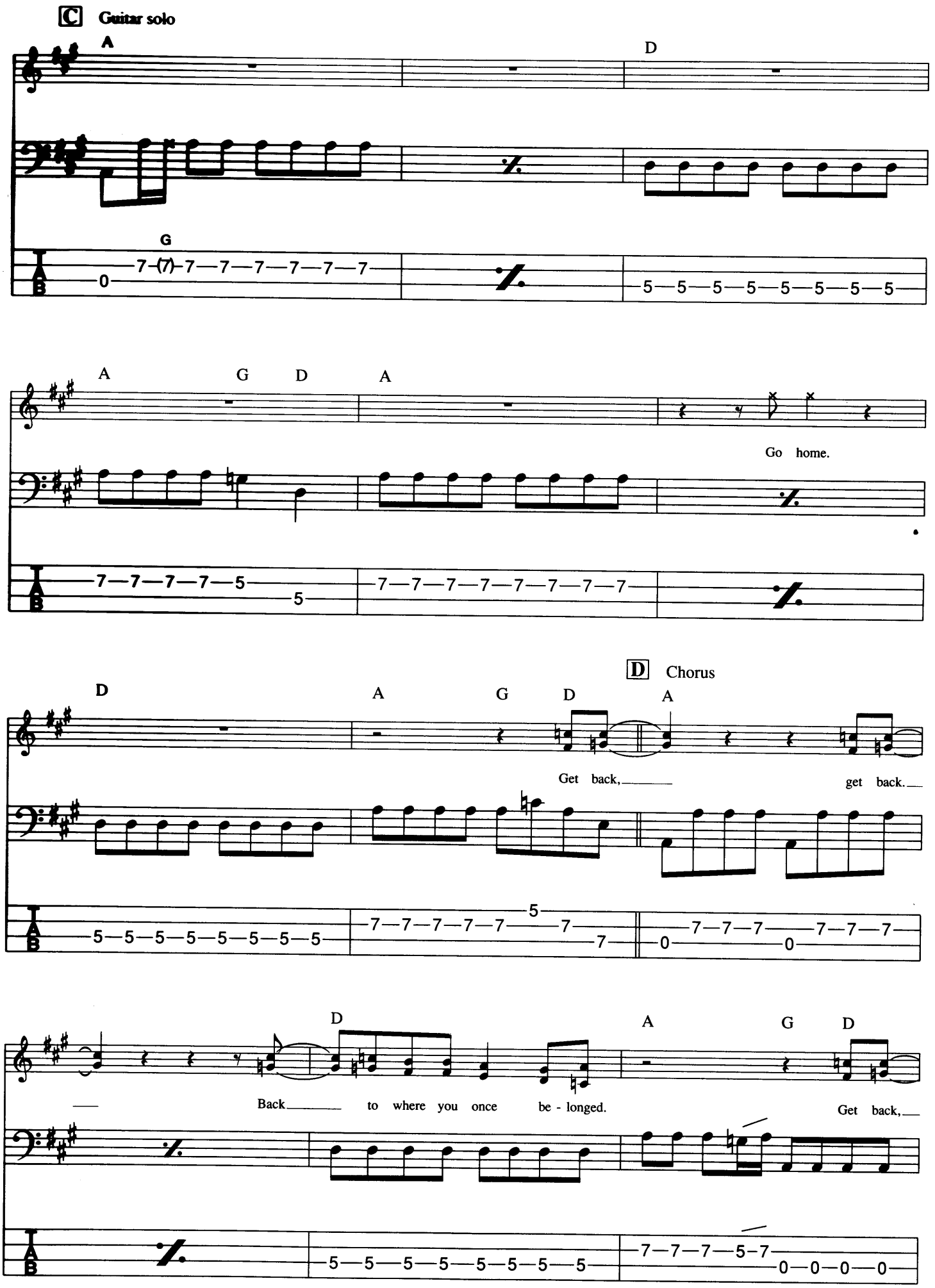
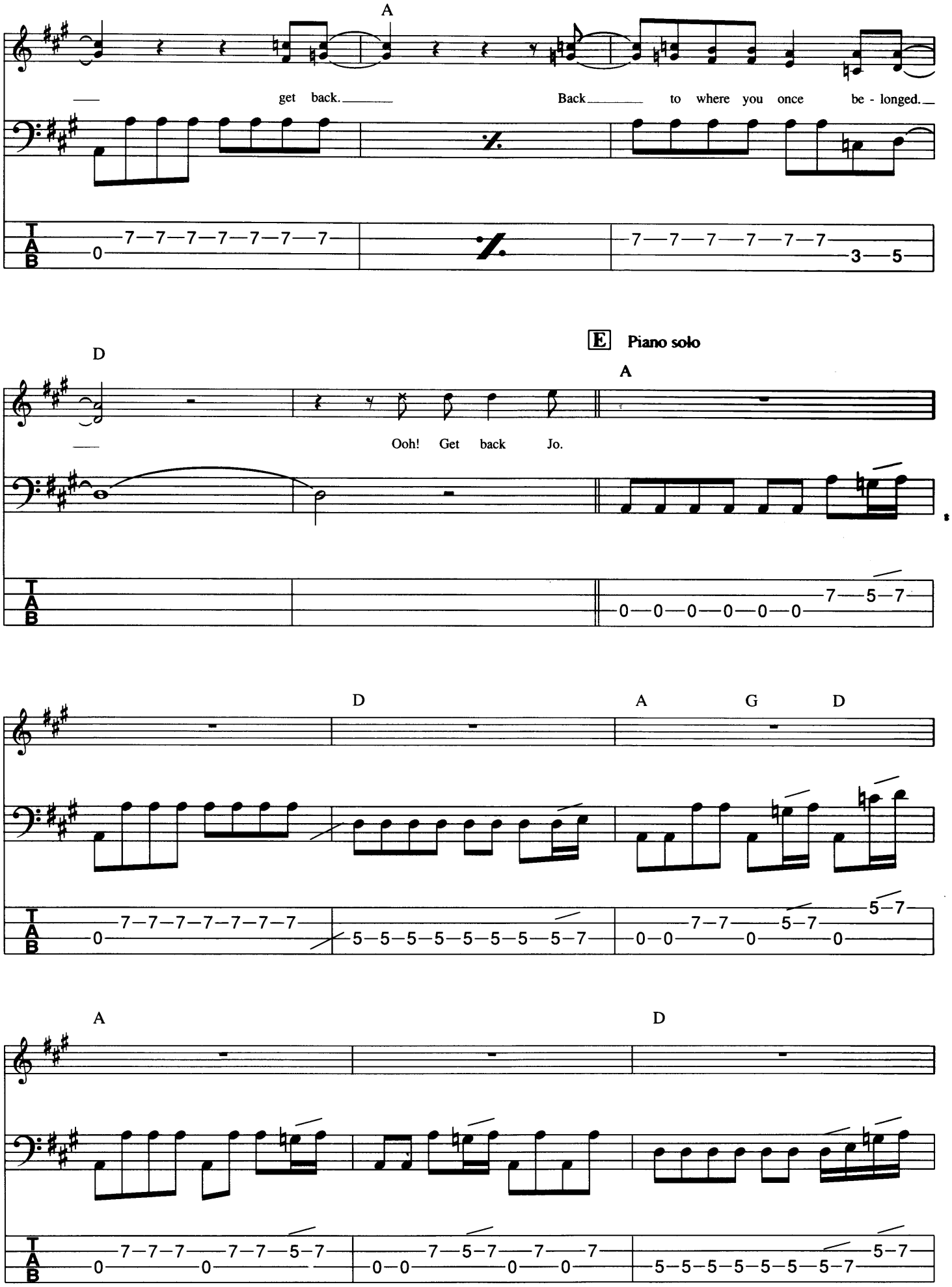
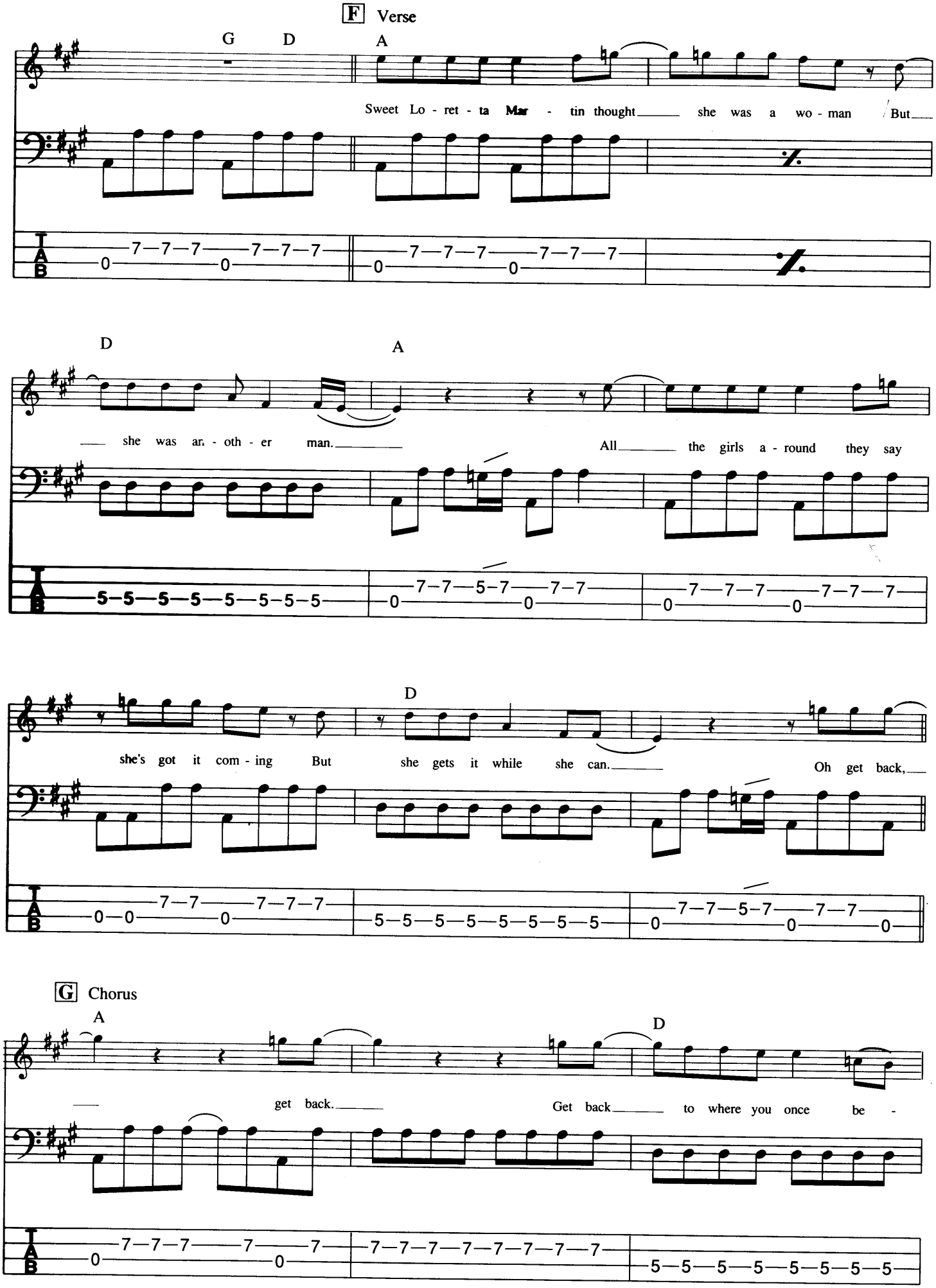
A consistent quaver pulse gives this tune a driving rhythm. Paul alternates between the open A string and the 7th fret of the D string for the A an octave higher in this tune. Using a pick he hammers on some tasty fills, for example in bars 4 and 7 of (E). Although the feel is consistent the pattern is very improvised between the A's in octaves.

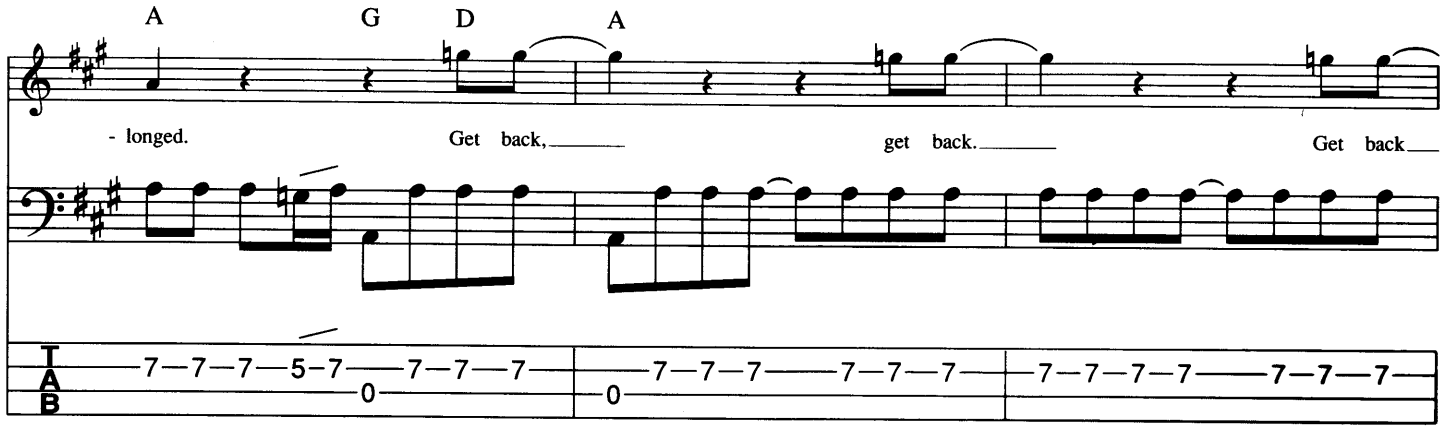


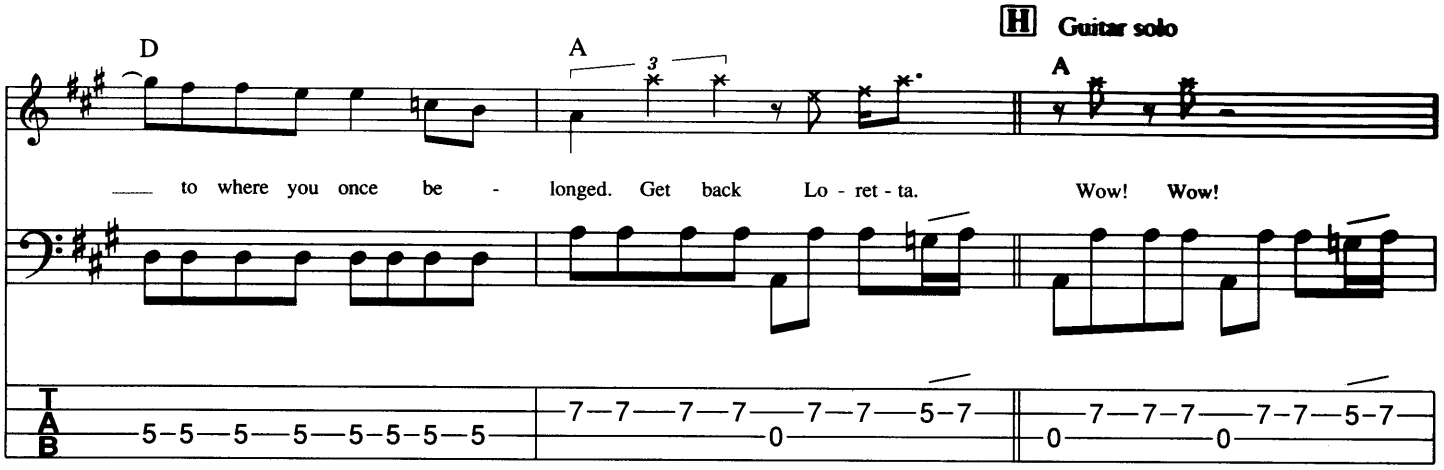

A
Jo Jo left his home in Tuc - son, Ar - i - zo - na for
B Chorus
D
A
A
some Ca - li - for - nia grass.
Get back,
get back.
D
A
G
D
A
Get back to where you once be - longed.
Get back,
get back.
H
D
A
Get back to where you once be - longed.
Get back Jo Jo.

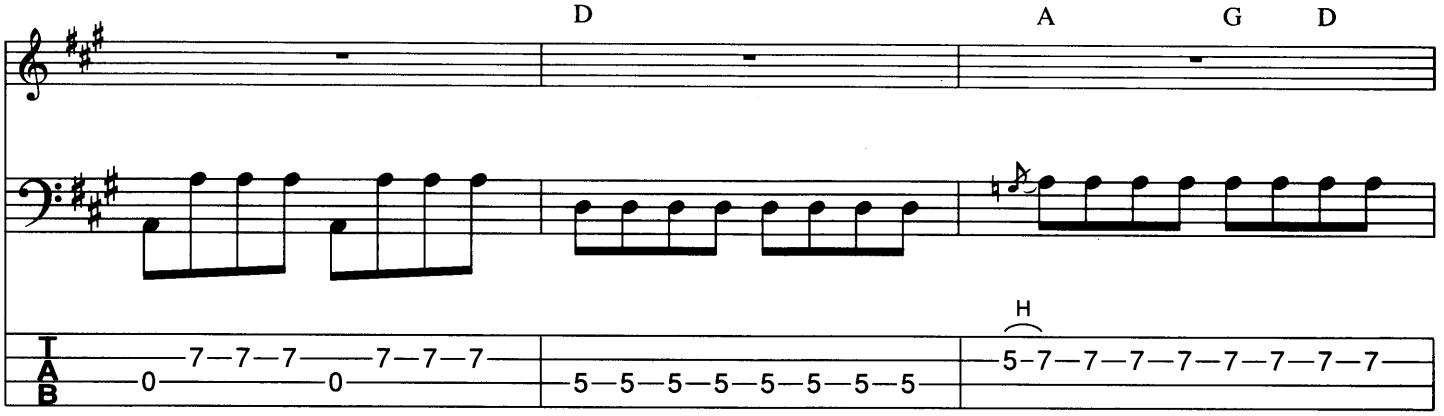

C Guitar solo
A
D
G
A G D A
Go home.
D A G D A
D Chorus
Get back, get back.
D A G D
Back to where you once be - longed.
Get back,

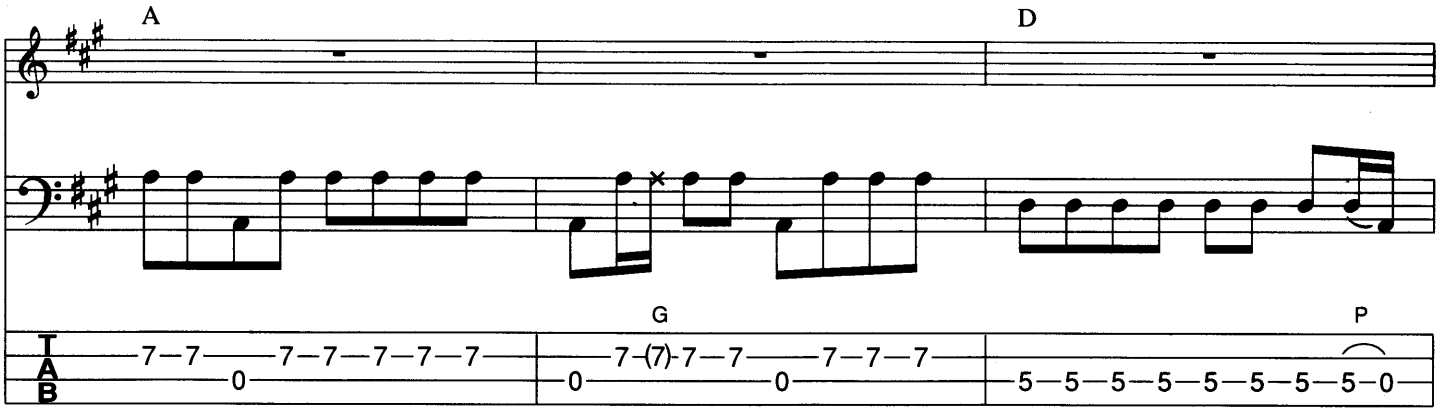

A
get back.
Back to where you once be - longed.
D
E Piano solo
A
Ooh! Get back Jo.
D
A
G
D
A
D

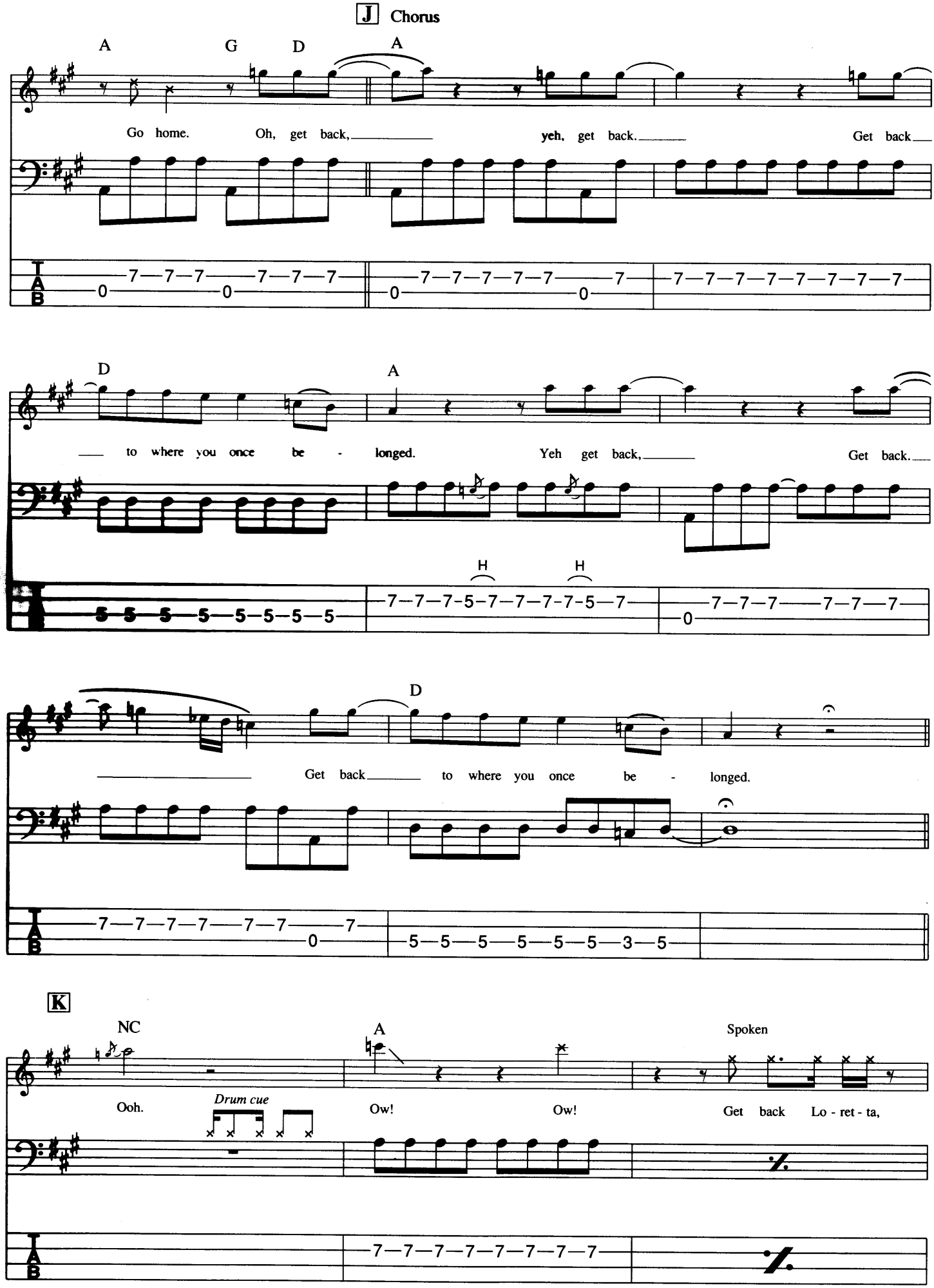

F Verse
G D A
Sweet Lo - ret - ta Mar - tin thought she was a wo - man But
D A
she was an - oth - er man. All the girls a - round they say
D
she's got it com - ing But she gets it while she can. Oh get back,
G Chorus
A D
get back. Get back to where you once be -

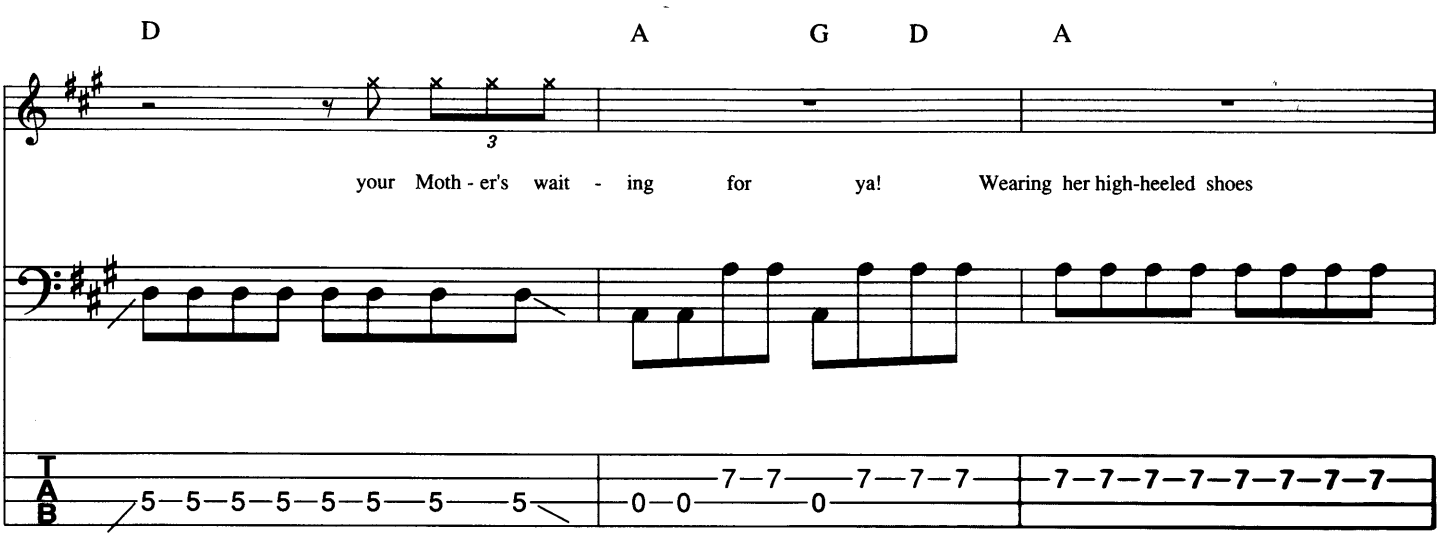

A G D A
- longed. Get back, get back. Get back
7—7—7—5-7—7—7—7
0
7—7—7—7—7—7
0
7—7—7—7—7—7—7

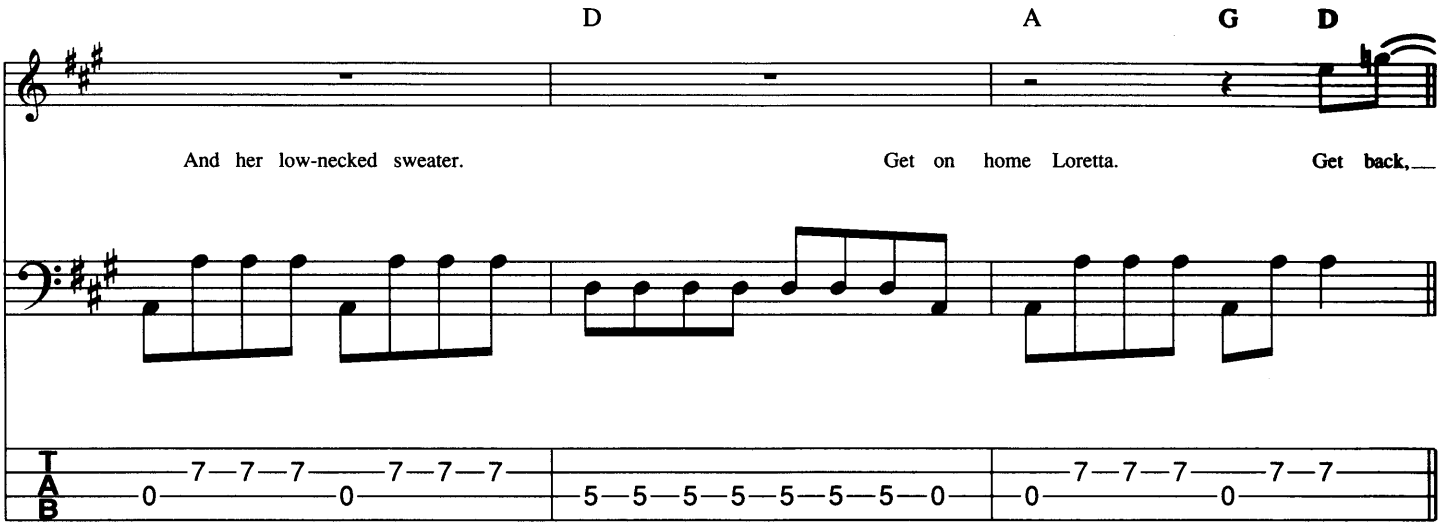

D A
3
H Guitar solo
A
to where you once be - longed. Get back Lo - ret - ta. Wow! Wow!
5-5—5—5—5-5-5—5
7—7—7—7—7—7—5-7
0
7—7-7—7-7—5-7
0 0

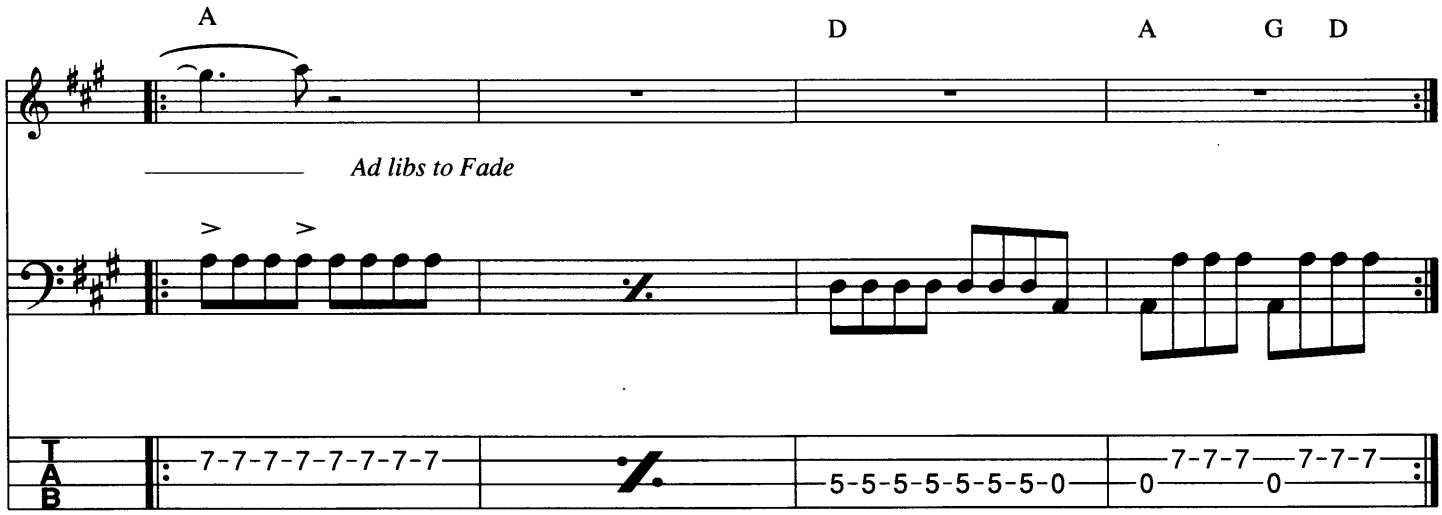

D A G D
7—7—7—7—7—7
0 0
5—5—5—5—5—5—5—5
H
5-7—7—7—7—7—7—7—7


A D
7—7—7—7—7—7—7
0
G
7-(7)-7—7—7—7—7
0 0
P
5—5—5—5—5—5—5—5-0


J Chorus
A G D A
Go home. Oh, get back, yeh, get back. Get back
D A
to where you once be - longed. Yeh get back, Get back.
H H
D
Get back to where you once be - longed.
K
NC A Spoken
Ooh. Drum cue Ow! Ow! Get back Lo - ret - ta,


D A G D A
your Moth - er's wait - ing for ya! Wearing her high-heeled shoes


D A G D
And her low-necked sweater. Get on home Loretta. Get back,


A D A G D
Ad libs to Fade

Hey Jude

Words and Music By
John Lennon & Paul McCartney

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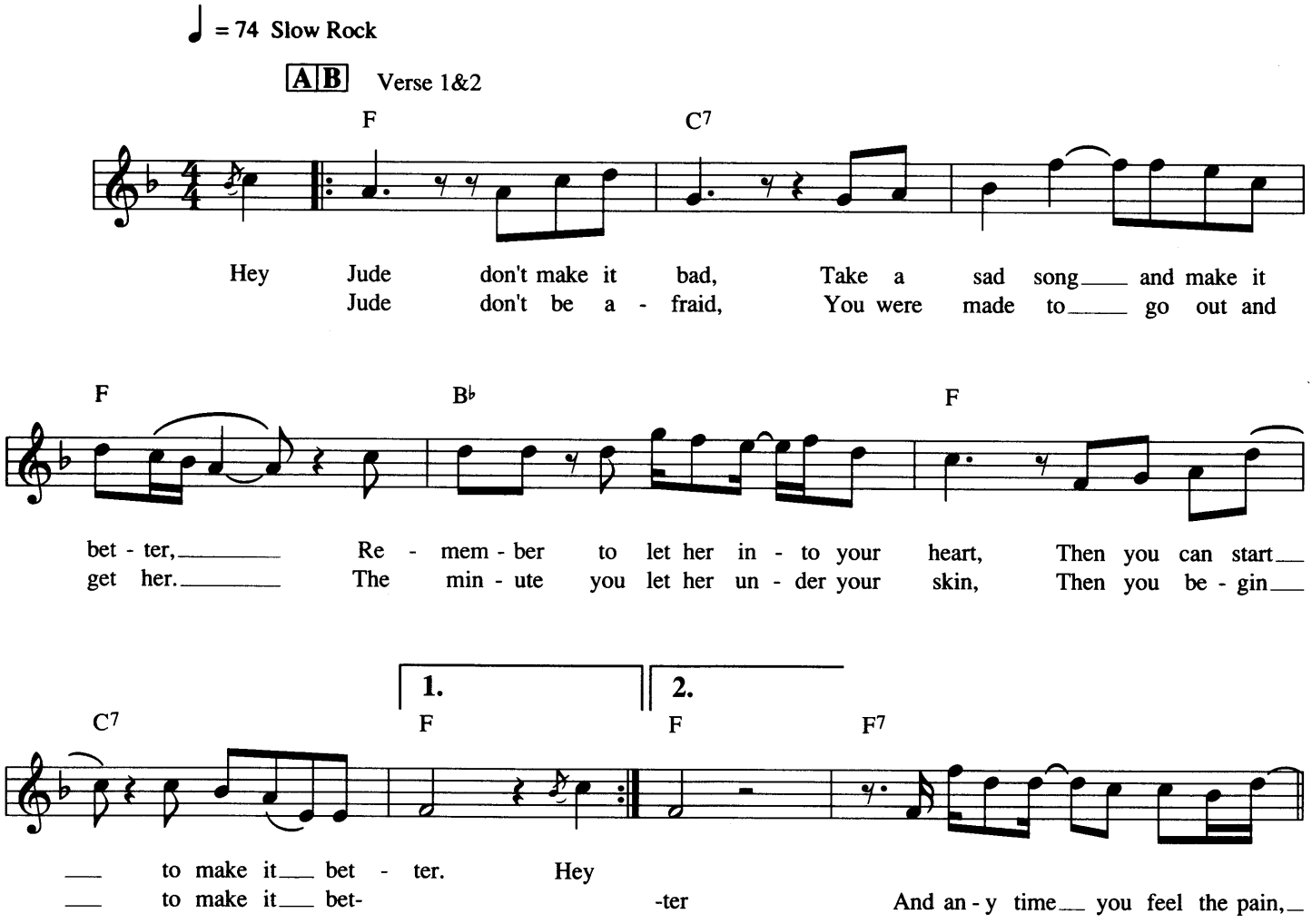
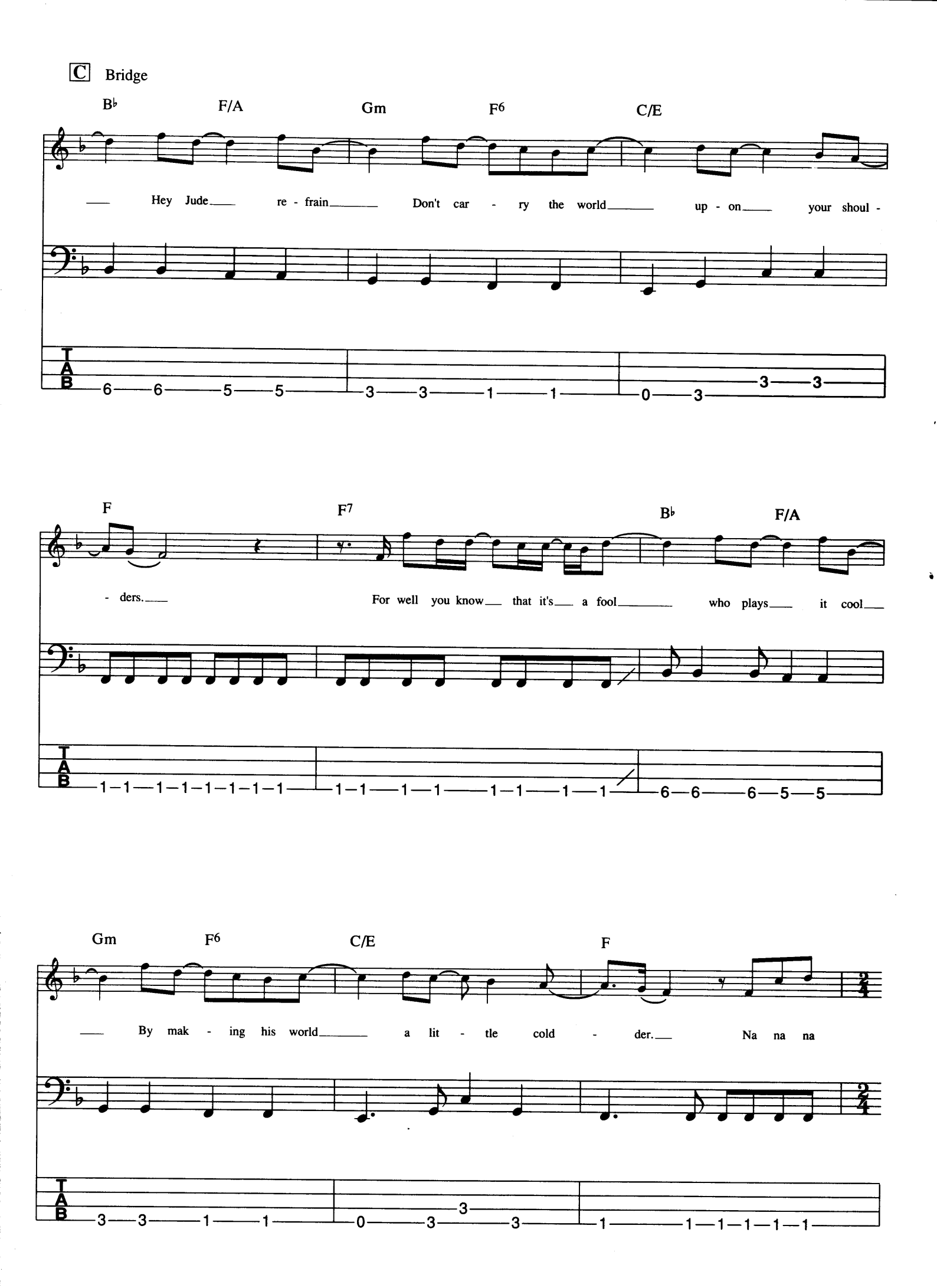
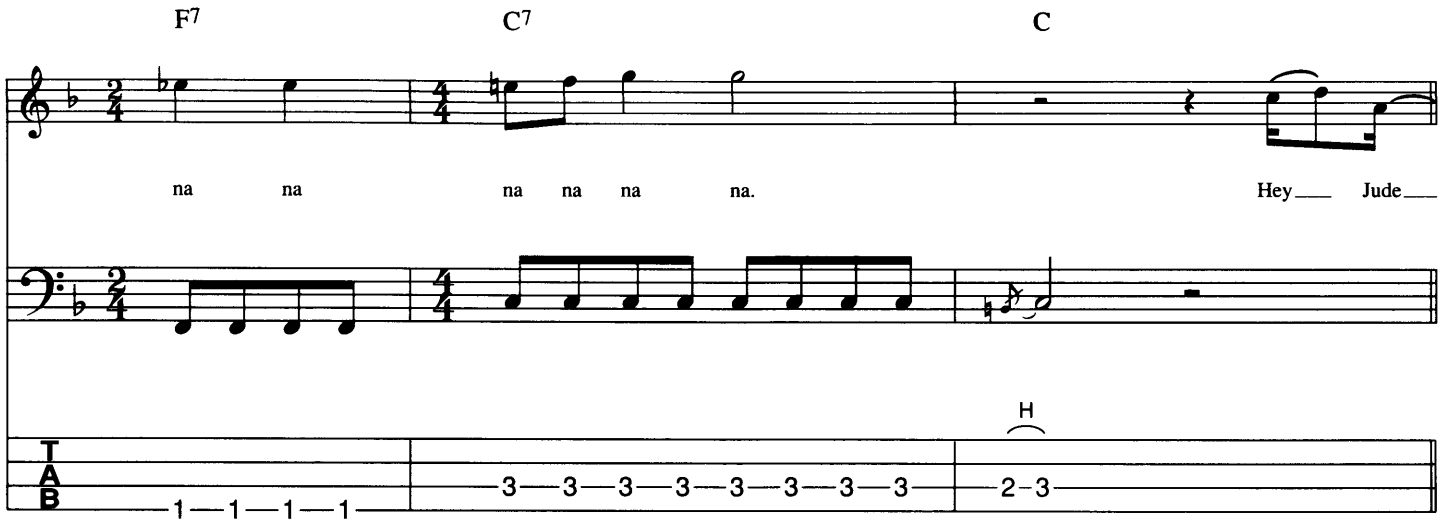
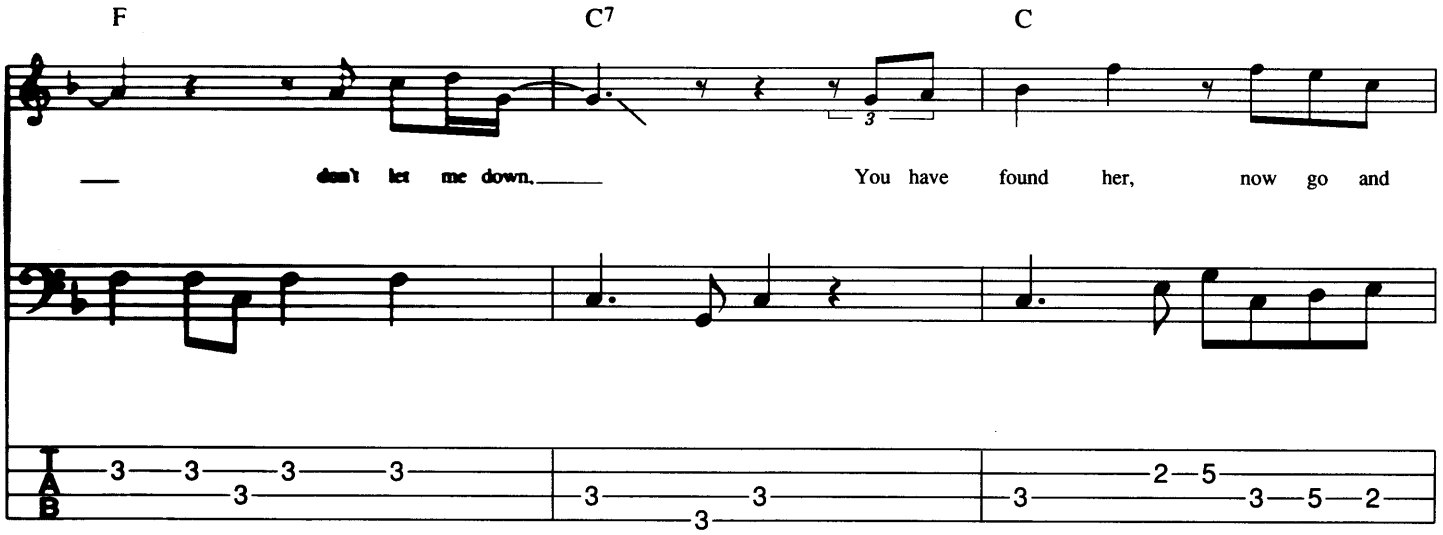
Paul plays a solid four in a bar feel for this rock ballad, alternating with more urgent eights for bars 4/5 and 9/10 of (C). The third verse (D) sees him improvising on a root-fifth theme for two bars, setting up the fourth bar of the verse with a C major scale to the F. He does the same at the bar before (E), going from F7 to B♭. Notice how, two bars before (G), Paul introduces quaver movement to complement the vocal line. This builds nicely into the round-and-round at the end of the song.

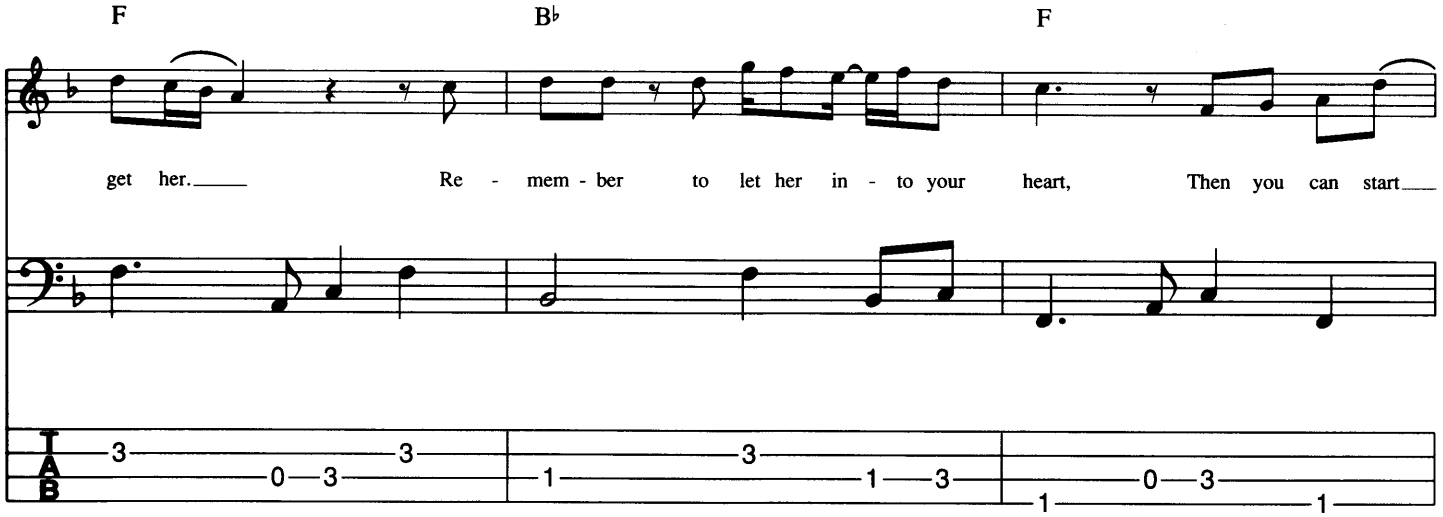


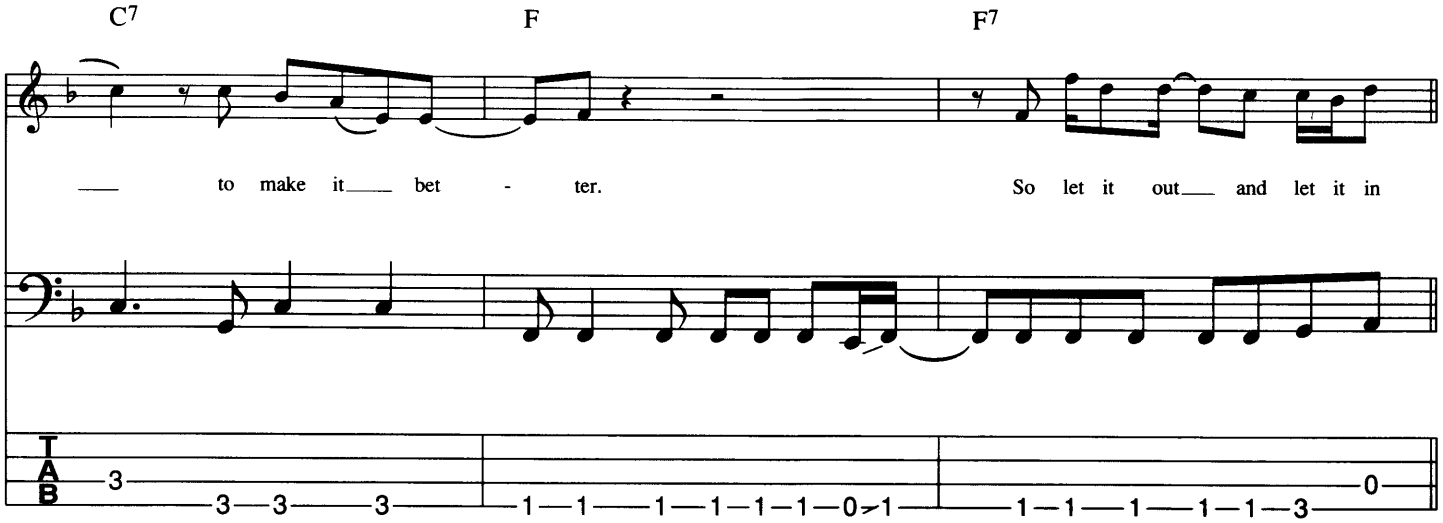

C Bridge
B♭ F/A Gm F6 C/E
Hey Jude re - frain Don't car - ry the world up - on your shoul -
F F7 B♭ F/A
- ders. For well you know that it's a fool who plays it cool
Gm F6 C/E F
By mak - ing his world a lit - tle cold - der. Na na na

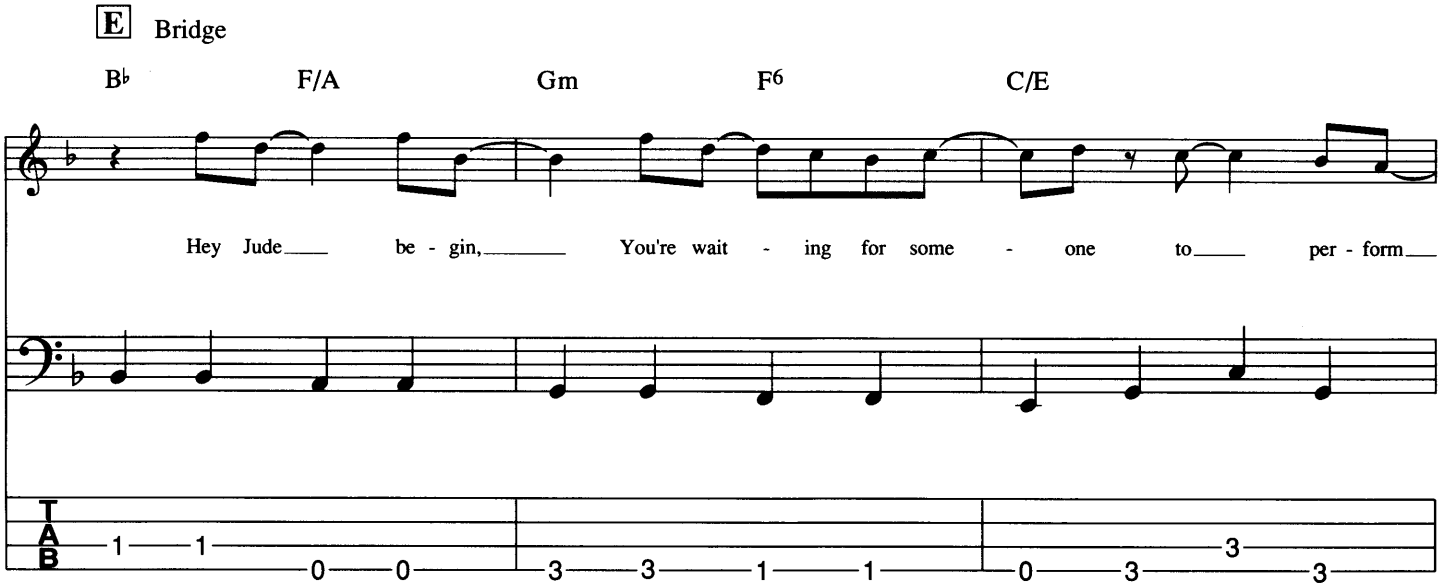

F7
C7
C
na na na na na na.
Hey Jude
H

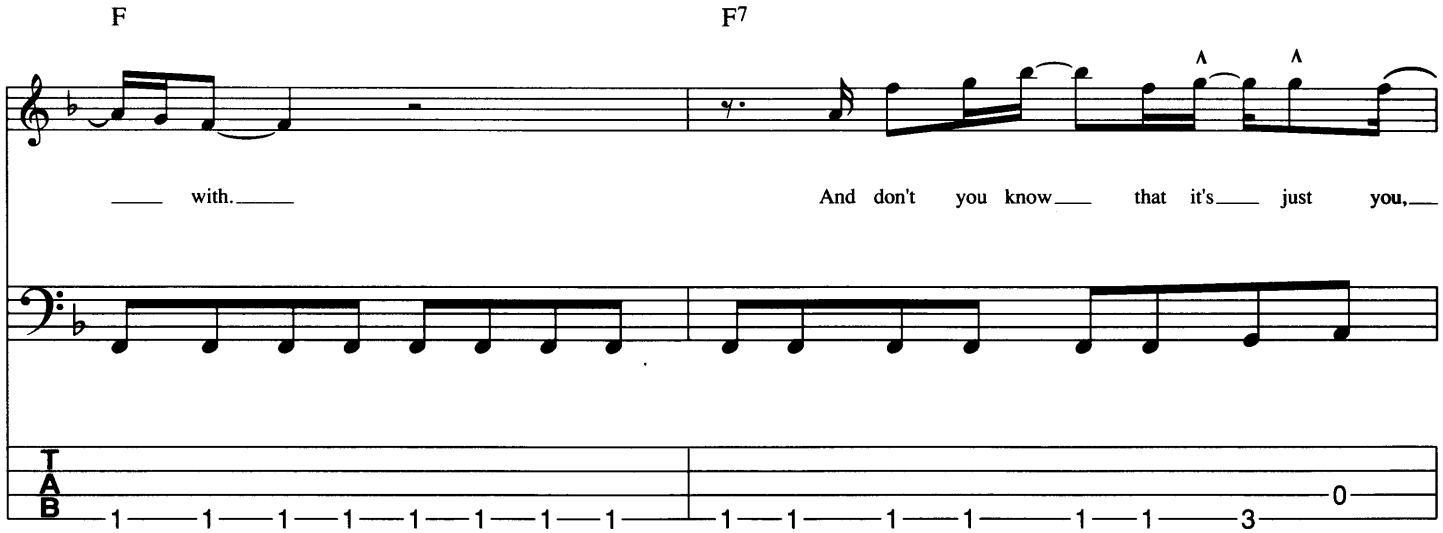
D Verse 3

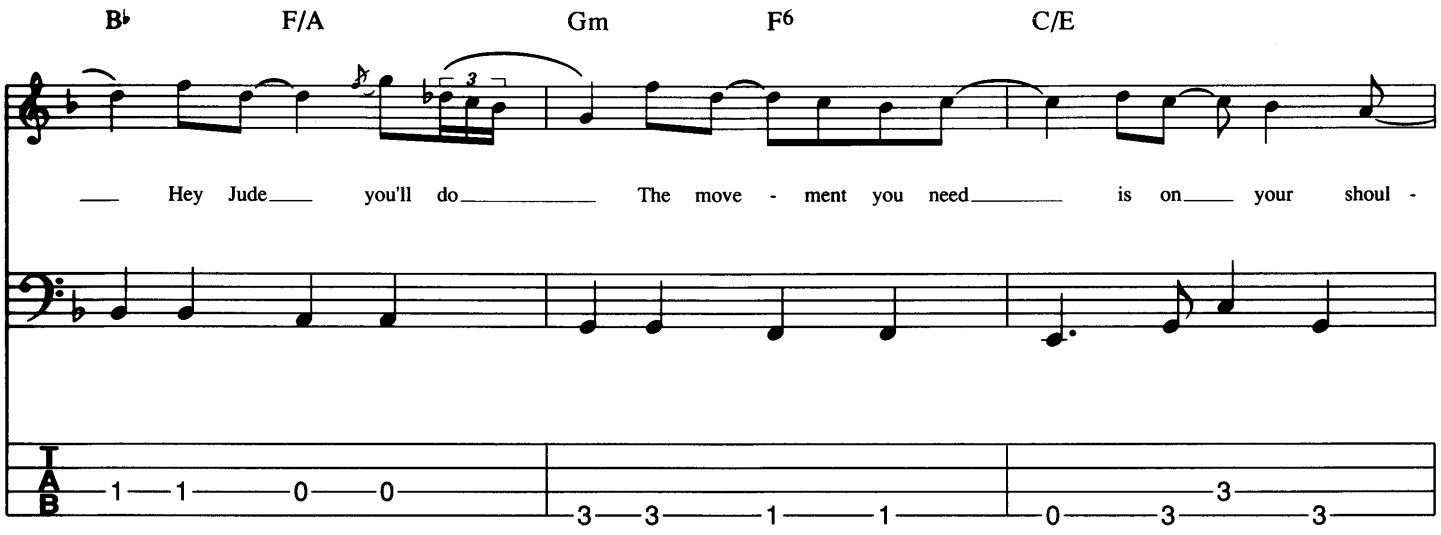

F
C7
C
don't let me down,
You have found her, now go and

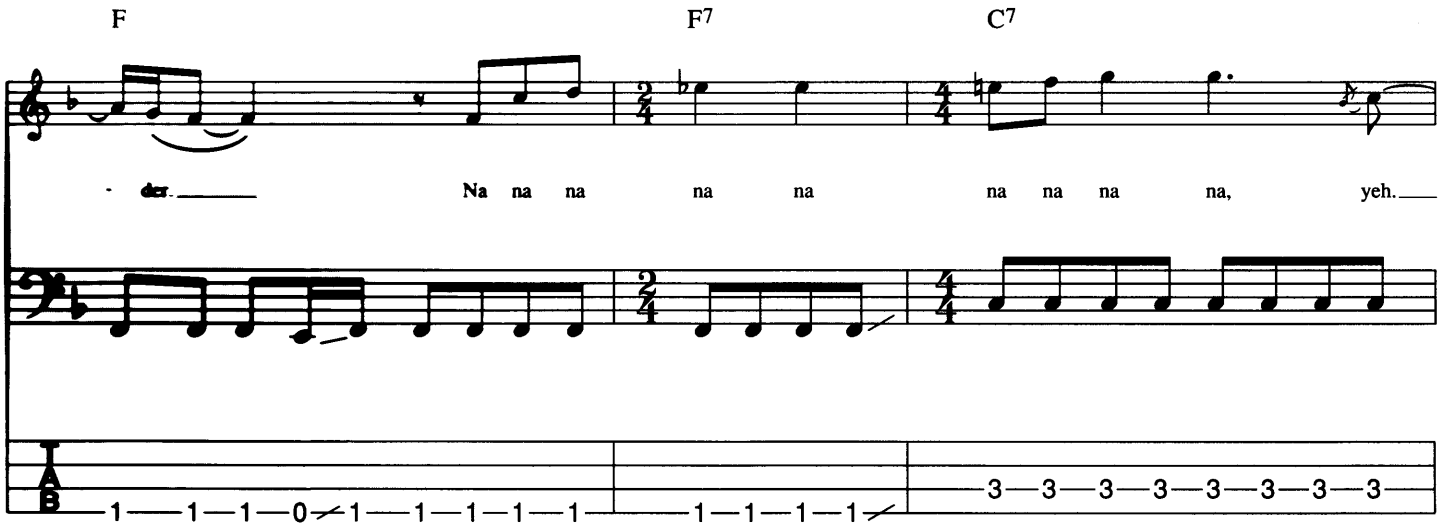

F
B♭
F
get her.
Re - mem - ber to let her in - to your heart,
Then you can start

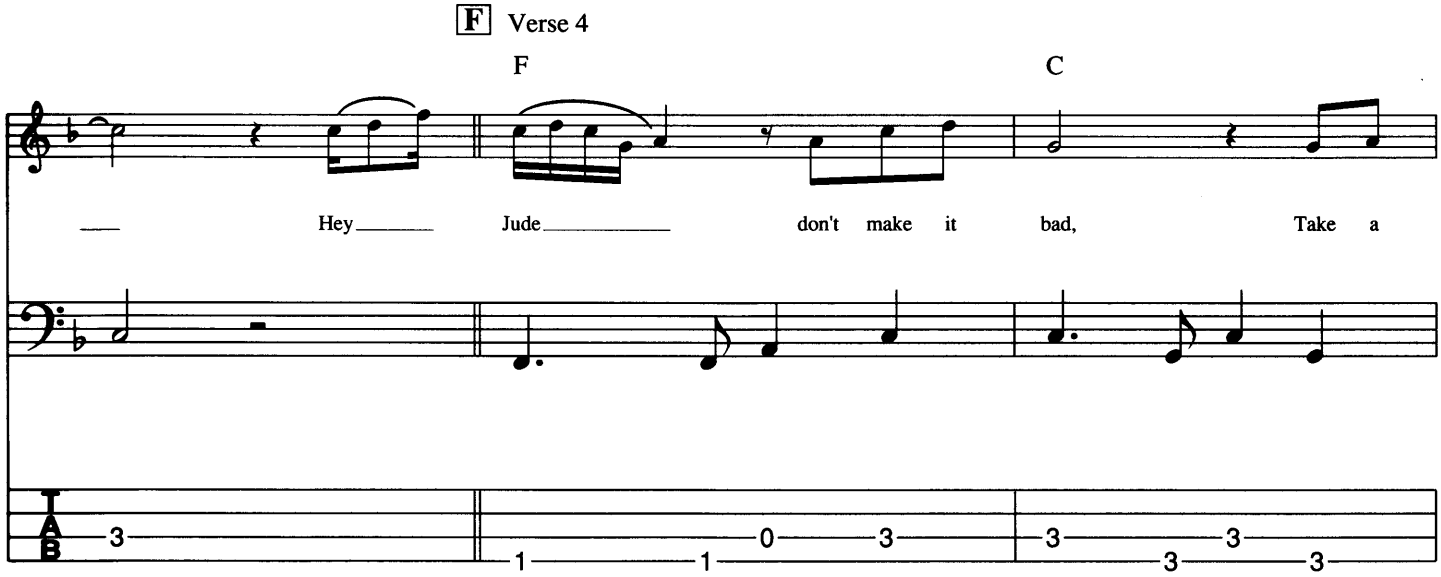

C7
F
F7
to make it bet - ter.
So let it out and let it in

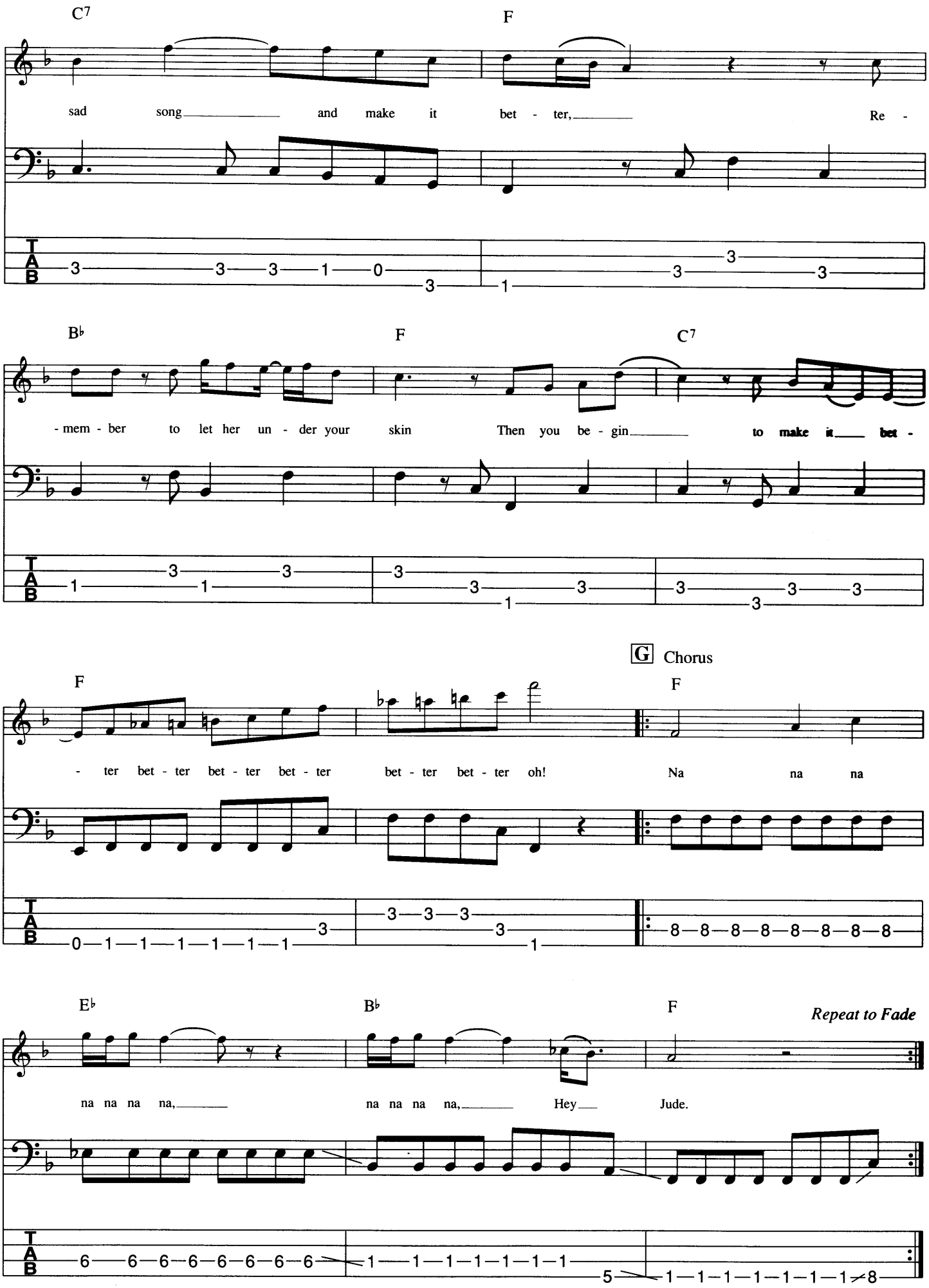

E Bridge
B♭
F/A
Gm
F6
C/E
Hey Jude be - gin, You're wait - ing for some - one to per - form


F
F7
with.
And don't you know that it's just you,


B♭ F/A Gm F6 C/E
Hey Jude you'll do The move - ment you need is on your shoul -


F F7 C7
- der. Na na na na na na na na na, yeh.


F Verse 4
F C
Hey Jude don't make it bad, Take a


C7
F
sad song and make it bet - ter, Re -
B♭
F
C7
- mem - ber to let her un - der your skin Then you be - gin to make it bet -
F
- ter bet - ter bet - ter bet - ter bet - ter bet - ter oh!
G Chorus
F
Na na na
E♭
B♭
F
Repeat to Fade
na na na na, na na na na, Hey Jude.

I Want To Hold Your Hand

Words and Music By
John Lennon & Paul McCartney

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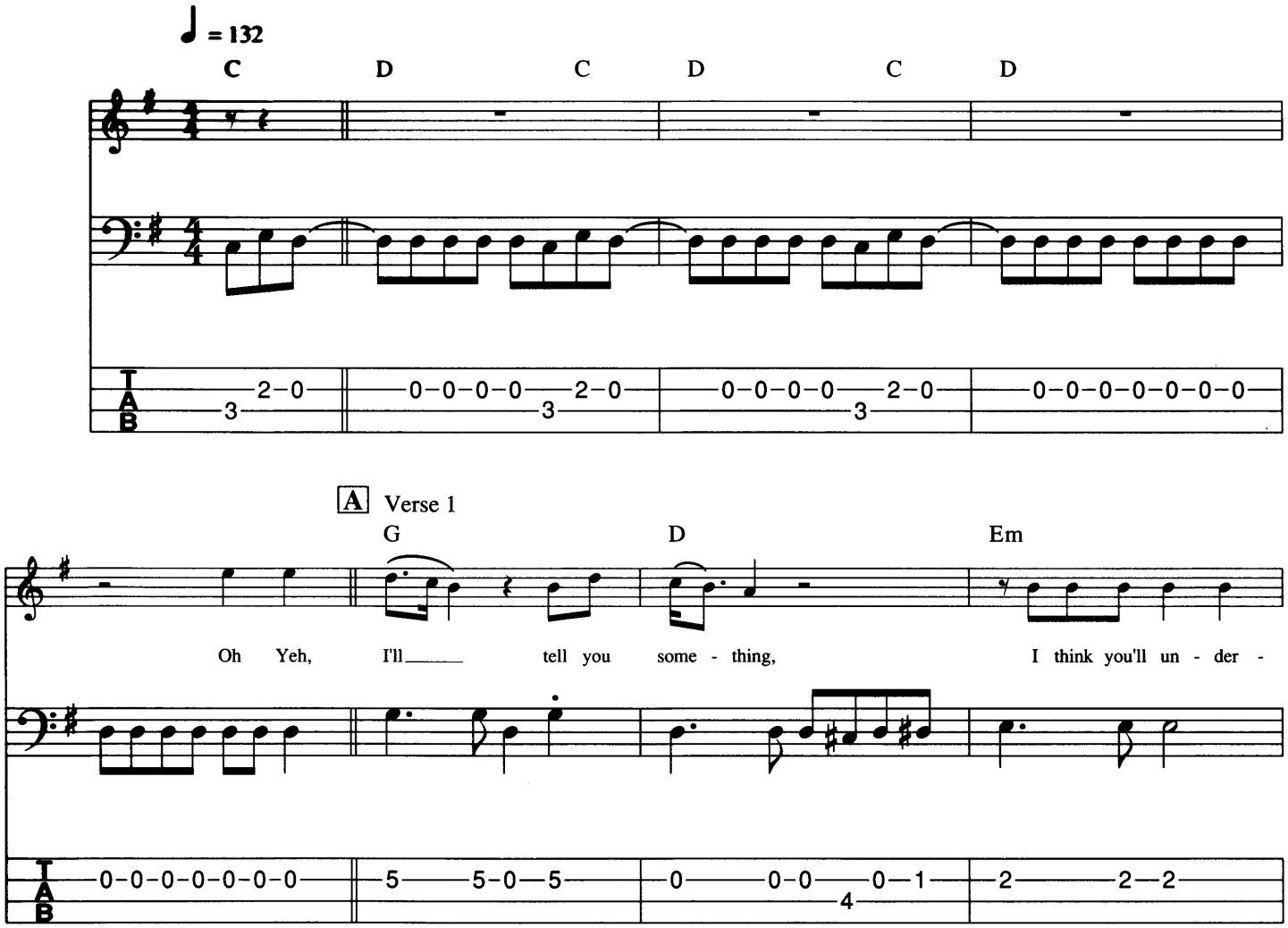
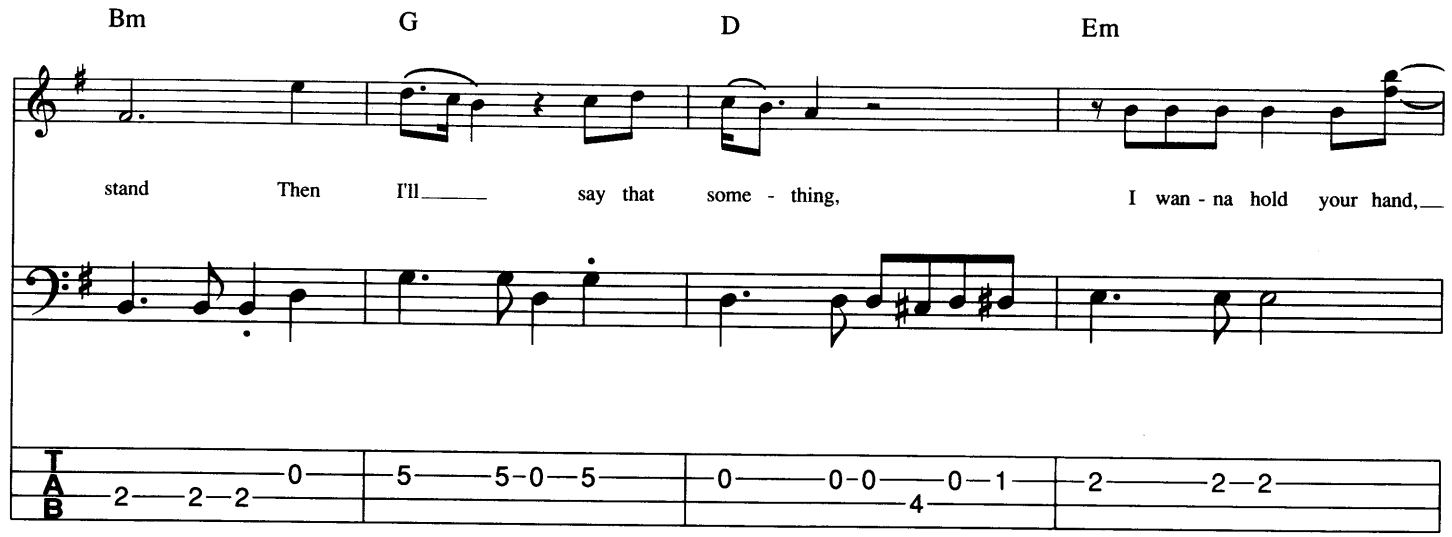
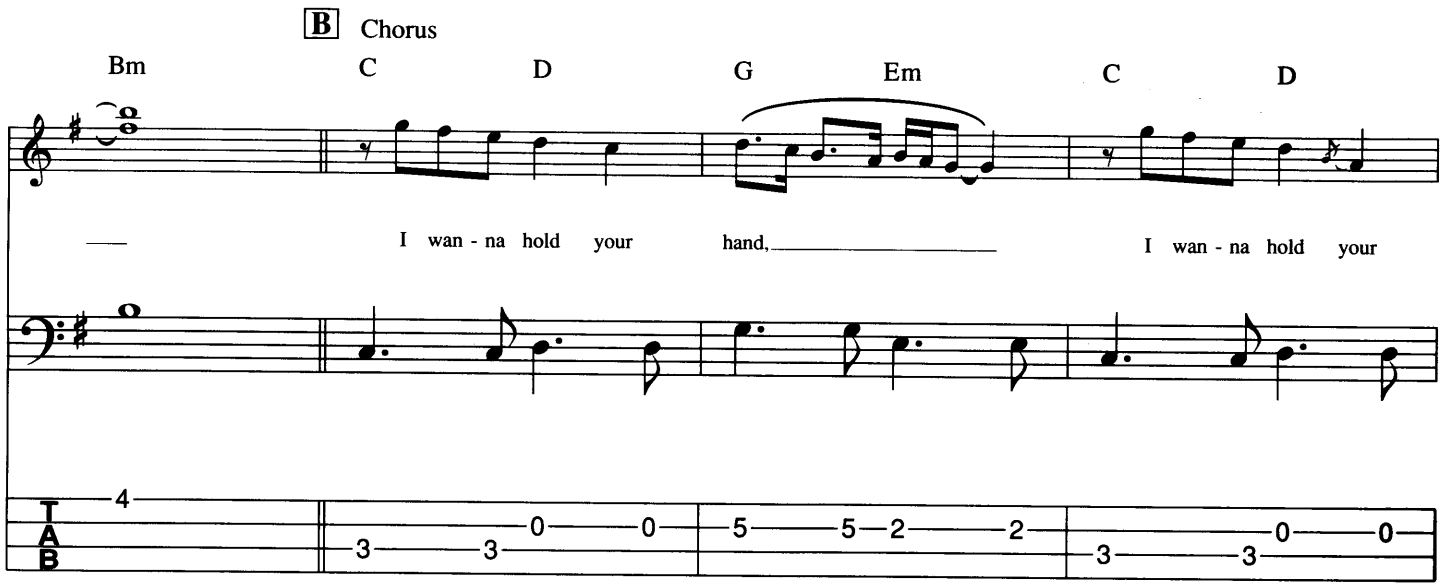
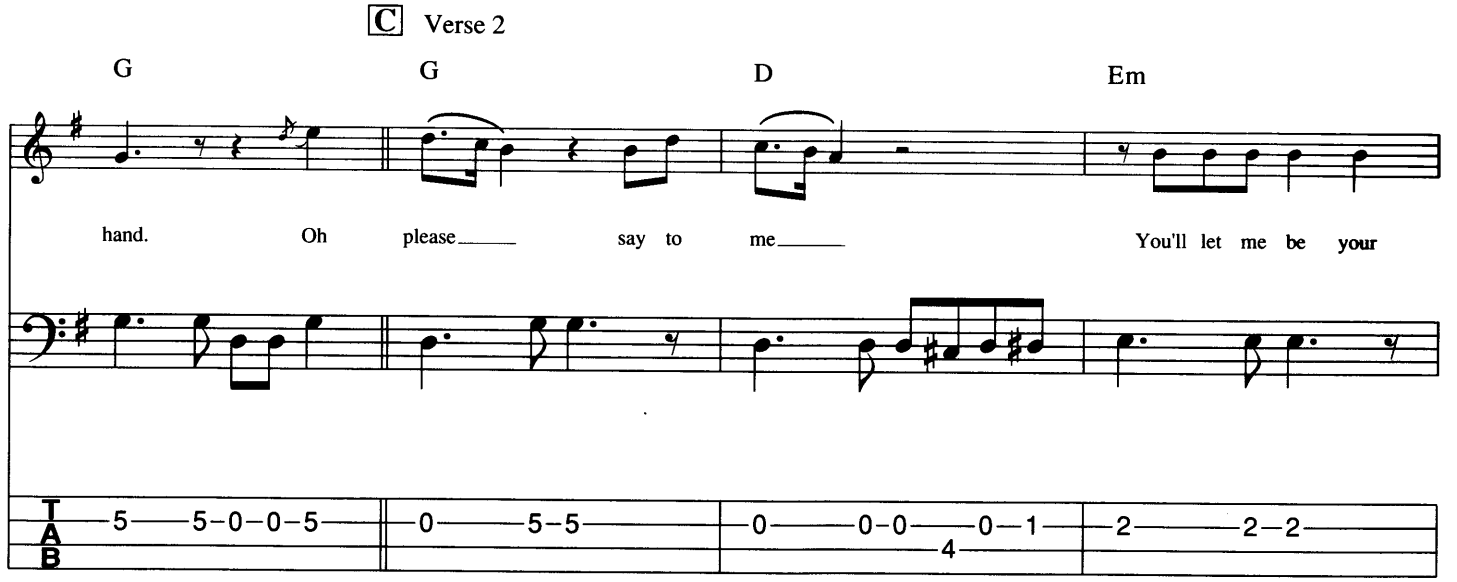
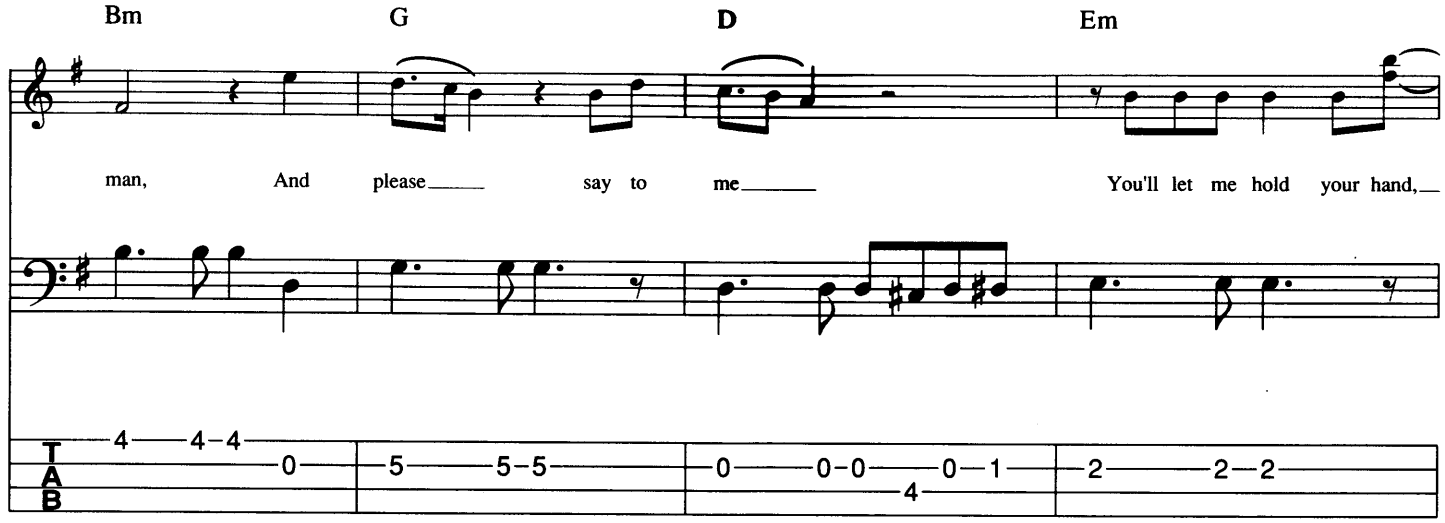
An early example (late 1963) of Paul playing a typical dotted crotchet, quaver, crotchet feel for much of the song. Watch your articulation as the last note of every bar should not go up to the barline. This helps the swing of the track. Also check the consistency of the feel and tempo throughout this track. The Beatles set new standards in time keeping, always sounding relaxed and together, and this is in no small measure due to Paul's excellent grasp of tempo and feel.

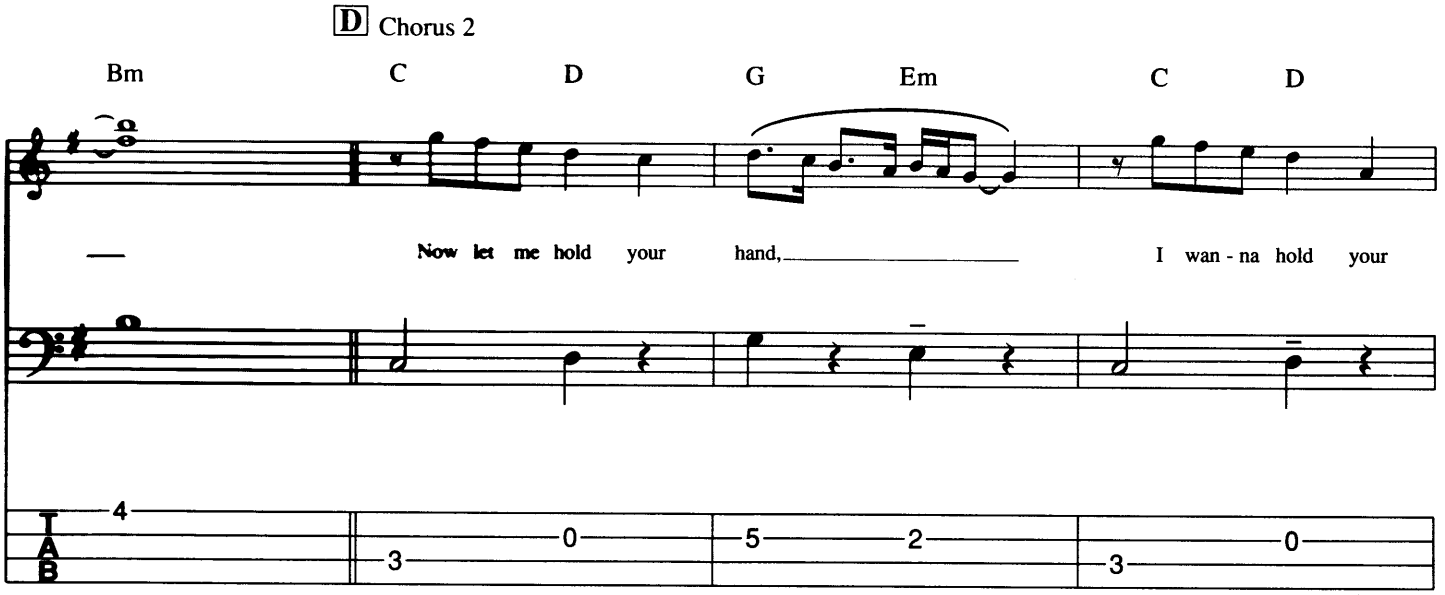


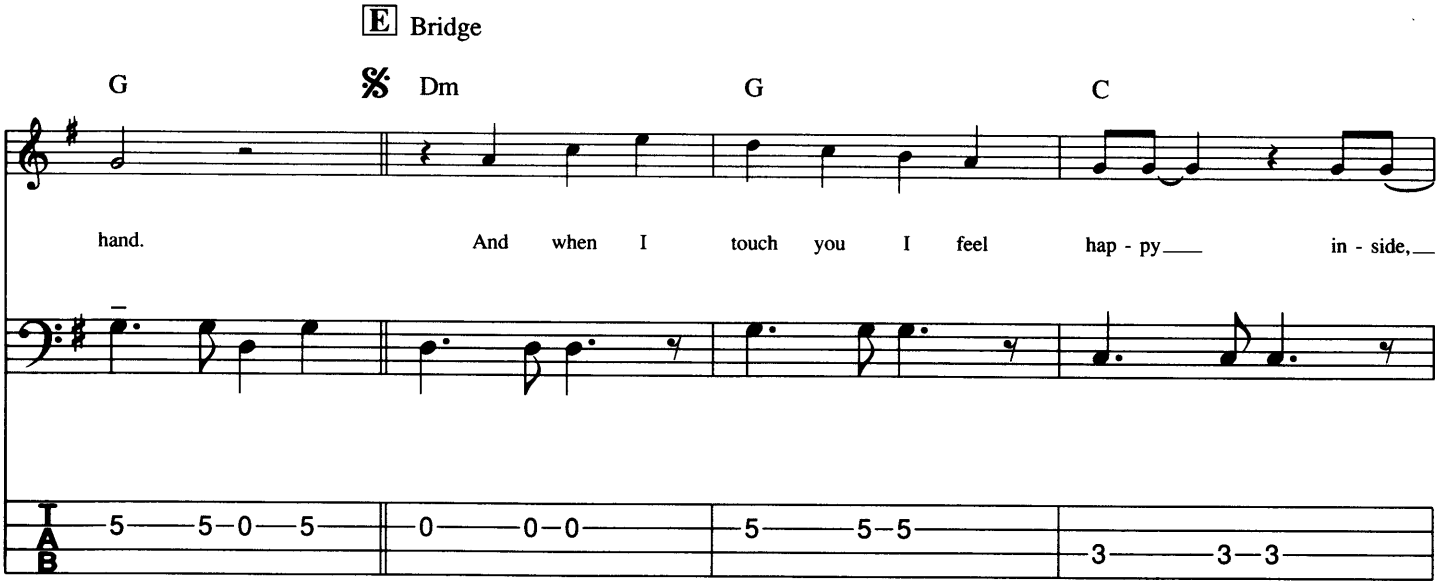

Bm G D Em
stand Then I'll say that some - thing, I wan - na hold your hand,
TAB

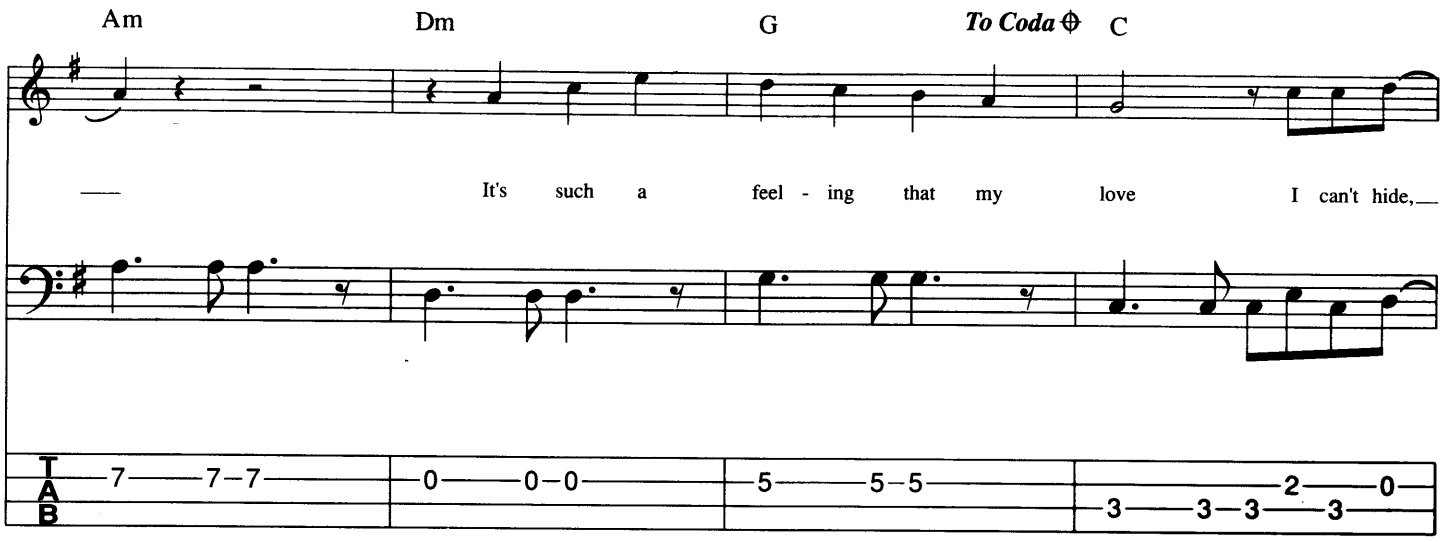

B Chorus
Bm C D G Em C D
I wan - na hold your hand, I wan - na hold your
TAB

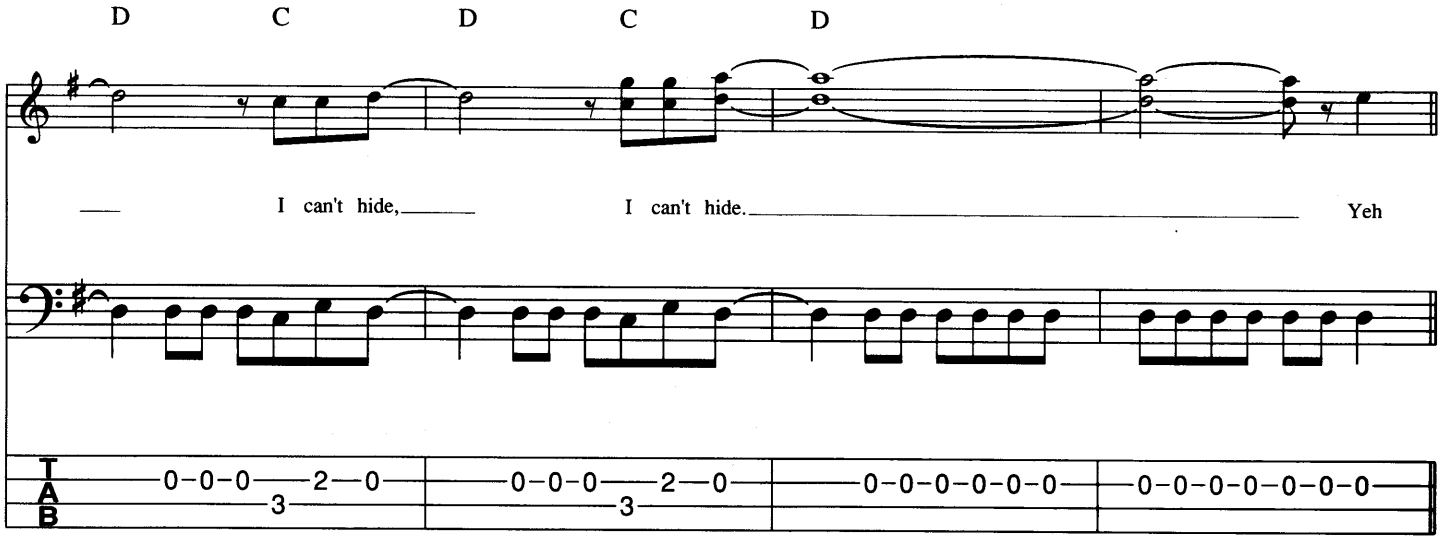

C Verse 2
G G D Em
hand. Oh please say to me You'll let me be your
TAB


Bm G D Em
man, And please say to me You'll let me hold your hand,

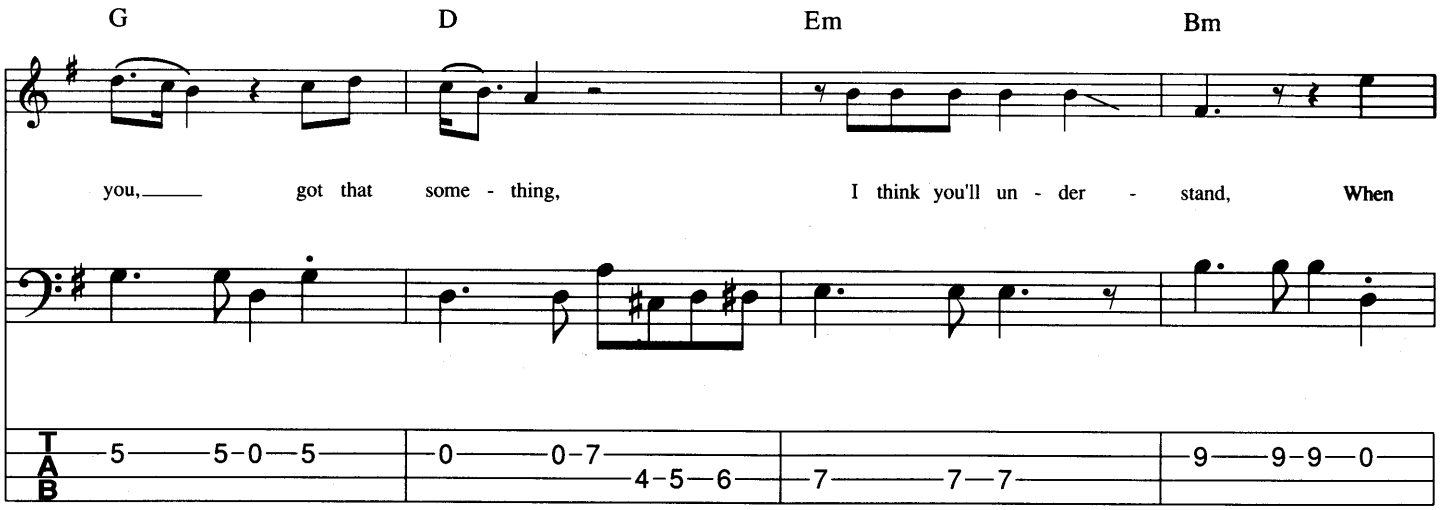

D Chorus 2
Bm C D G Em C D
Now let me hold your hand, I wan - na hold your

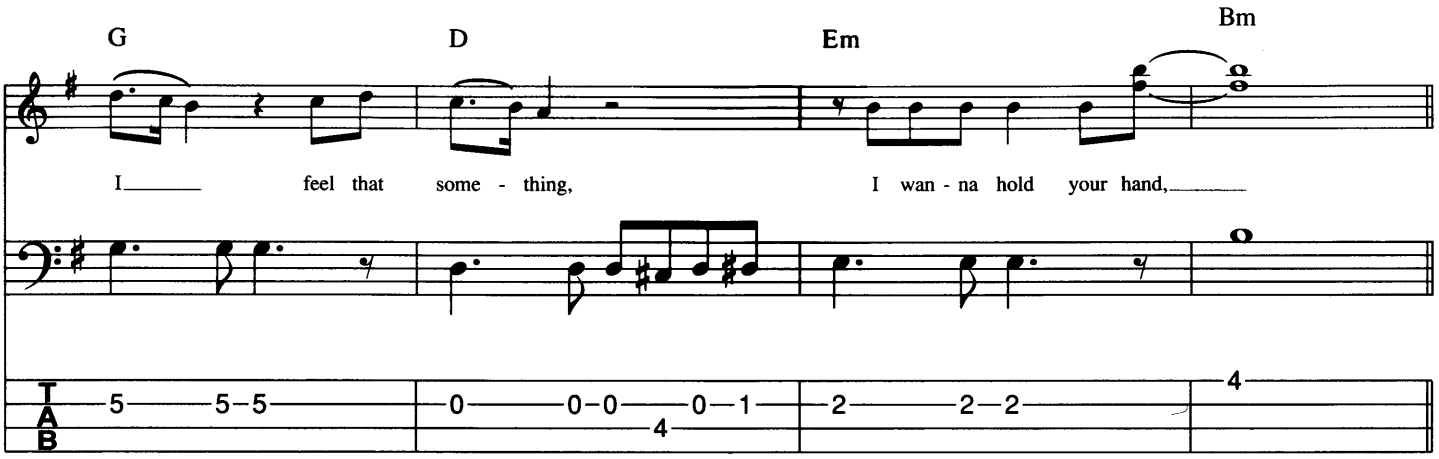

E Bridge
G 𝄋 Dm G C
hand. And when I touch you I feel hap - py in - side,

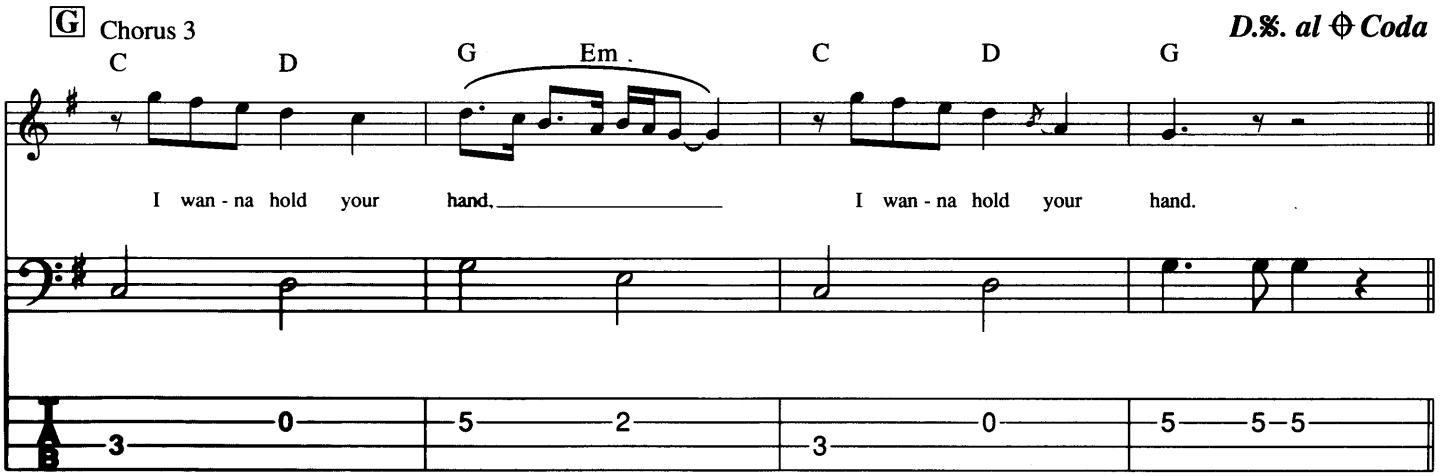

Am
Dm
G
To Coda
C
It's such a feel - ing that my love I can't hide,
7 7 7
0 0 0
5 5 5
2 0
3 3 3 3

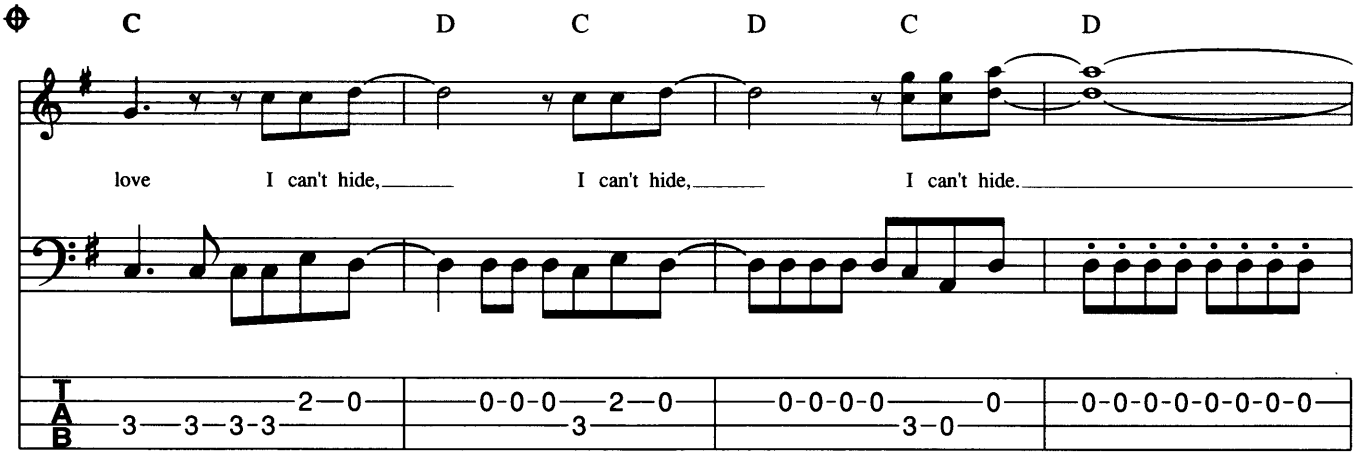

D
C
D
C
D
I can't hide, I can't hide. Yeh
0 0 0 2 0
3
0 0 0 2 0
3
0 0 0 0 0 0
0 0 0 0 0 0 0

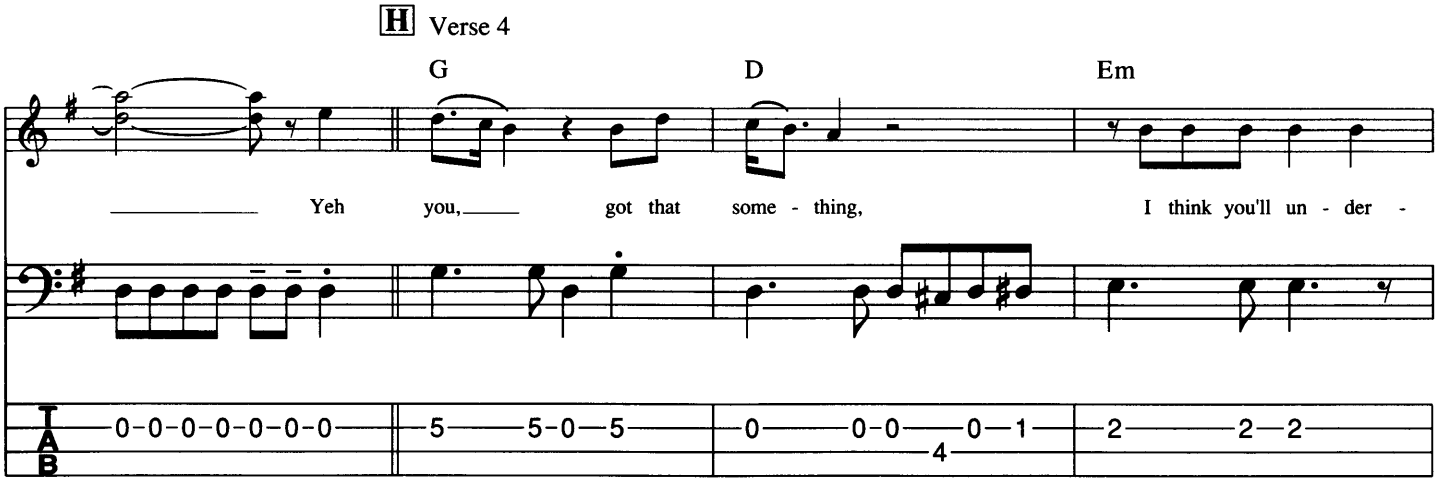
F Verse 3

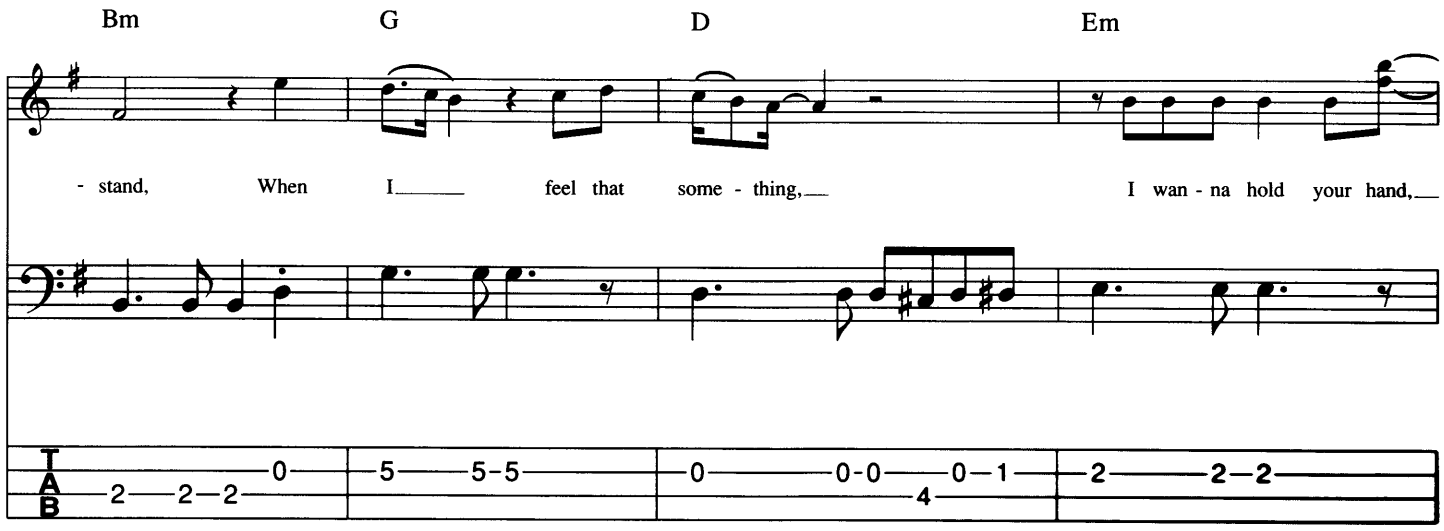

G
D
Em
Bm
you, got that some - thing, I think you'll un - der - stand, When
5 5 0 5
0 0 7
4 5 6
7 7 7
9 9 9 0

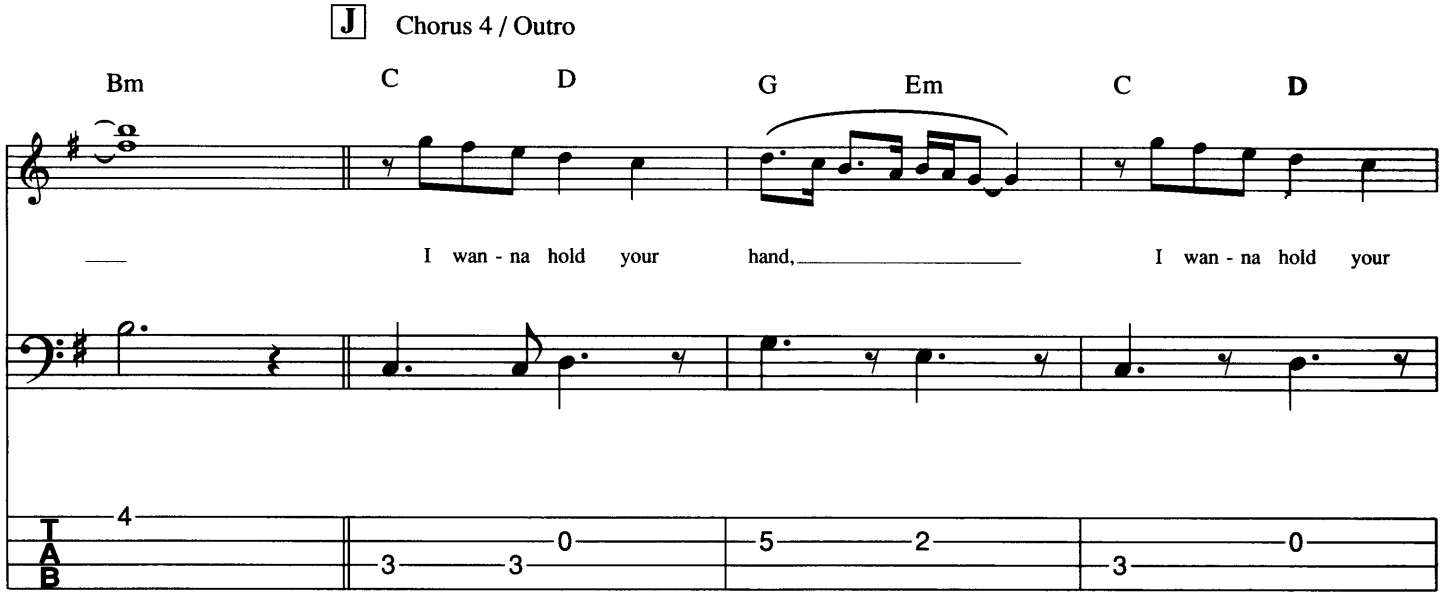

G D Em Bm
I feel that some - thing, I wan - na hold your hand,

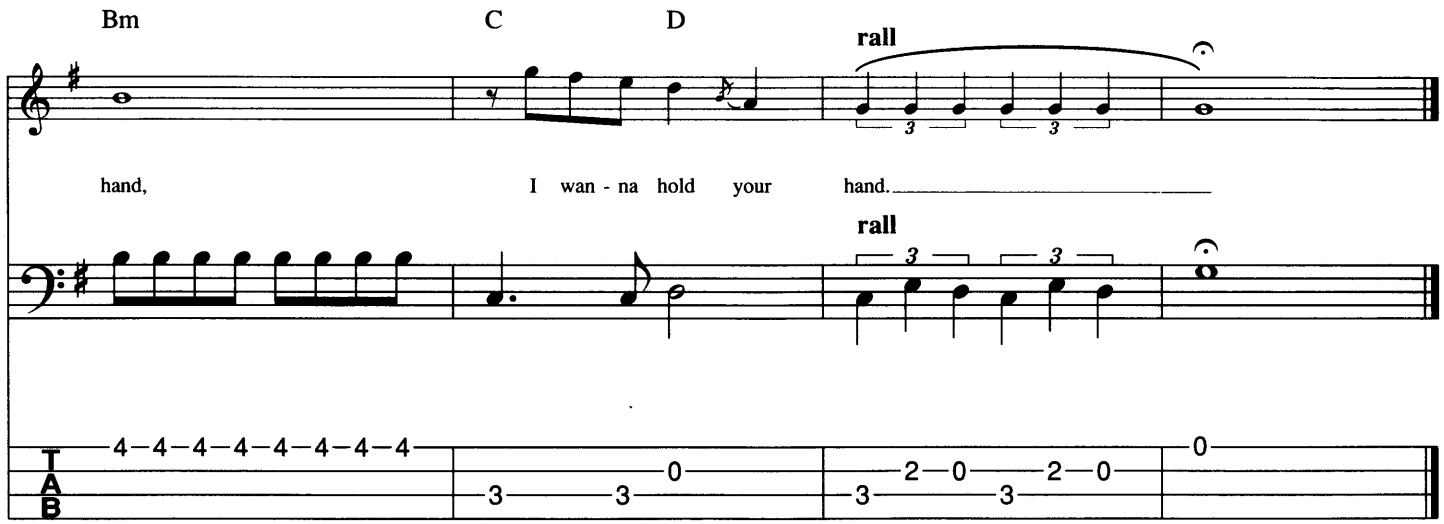

G Chorus 3
D.%. al ⊕ Coda
C D G Em C D G
I wan - na hold your hand, I wan - na hold your hand.


Coda ⊕
C D C D C D
love I can't hide, I can't hide, I can't hide.


H Verse 4
G D Em
Yeh you, got that some - thing, I think you'll un - der -


Bm
G
D
Em
- stand, When I feel that some - thing, I wan - na hold your hand,
TAB


J Chorus 4 / Outro
Bm
C
D
G
Em
C
D
I wan - na hold your hand, I wan - na hold your
TAB


Bm
C
D
rall
hand, I wan - na hold your hand.
rall
TAB

We Can Work It Out

Words and Music By
John Lennon & Paul McCartney

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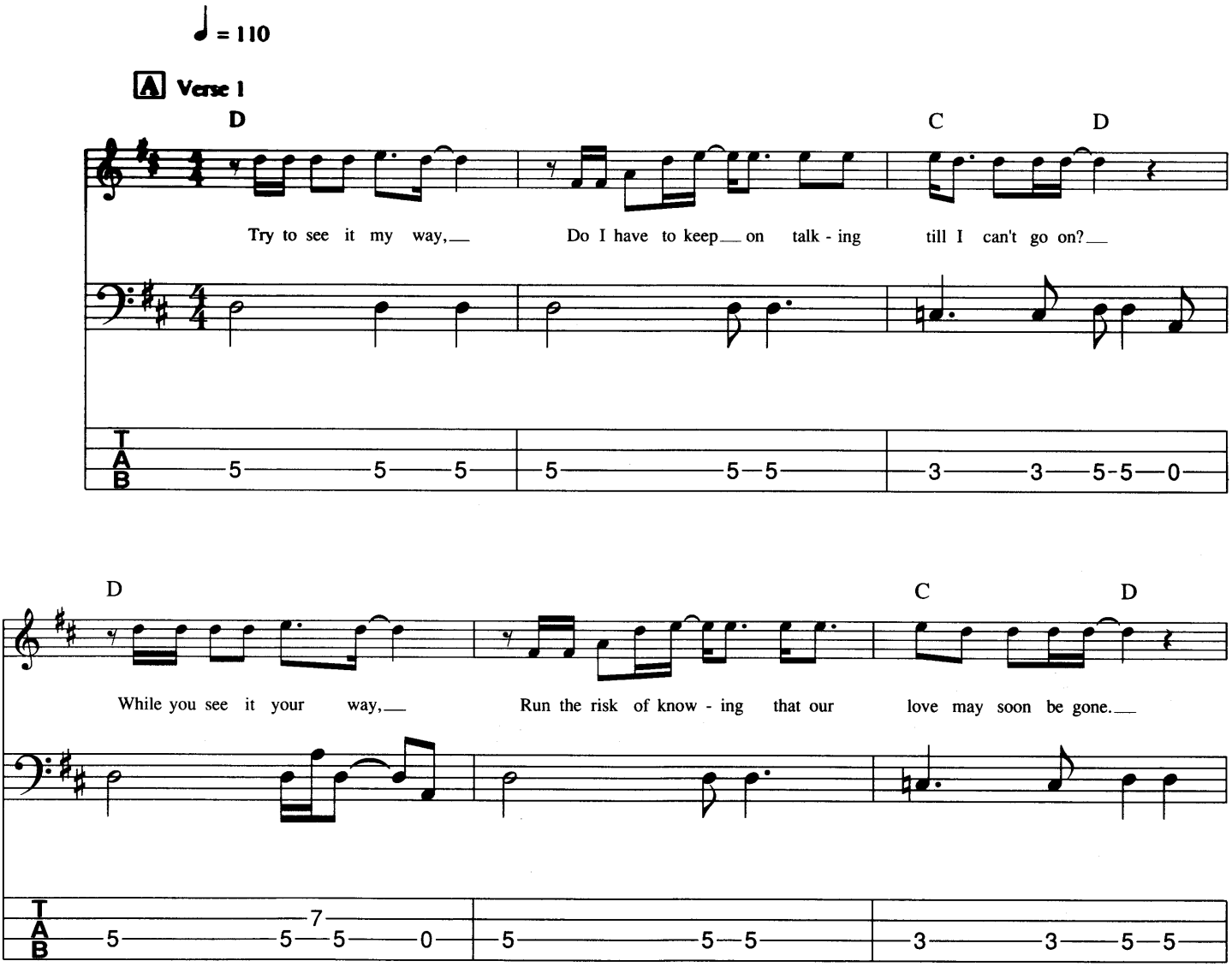
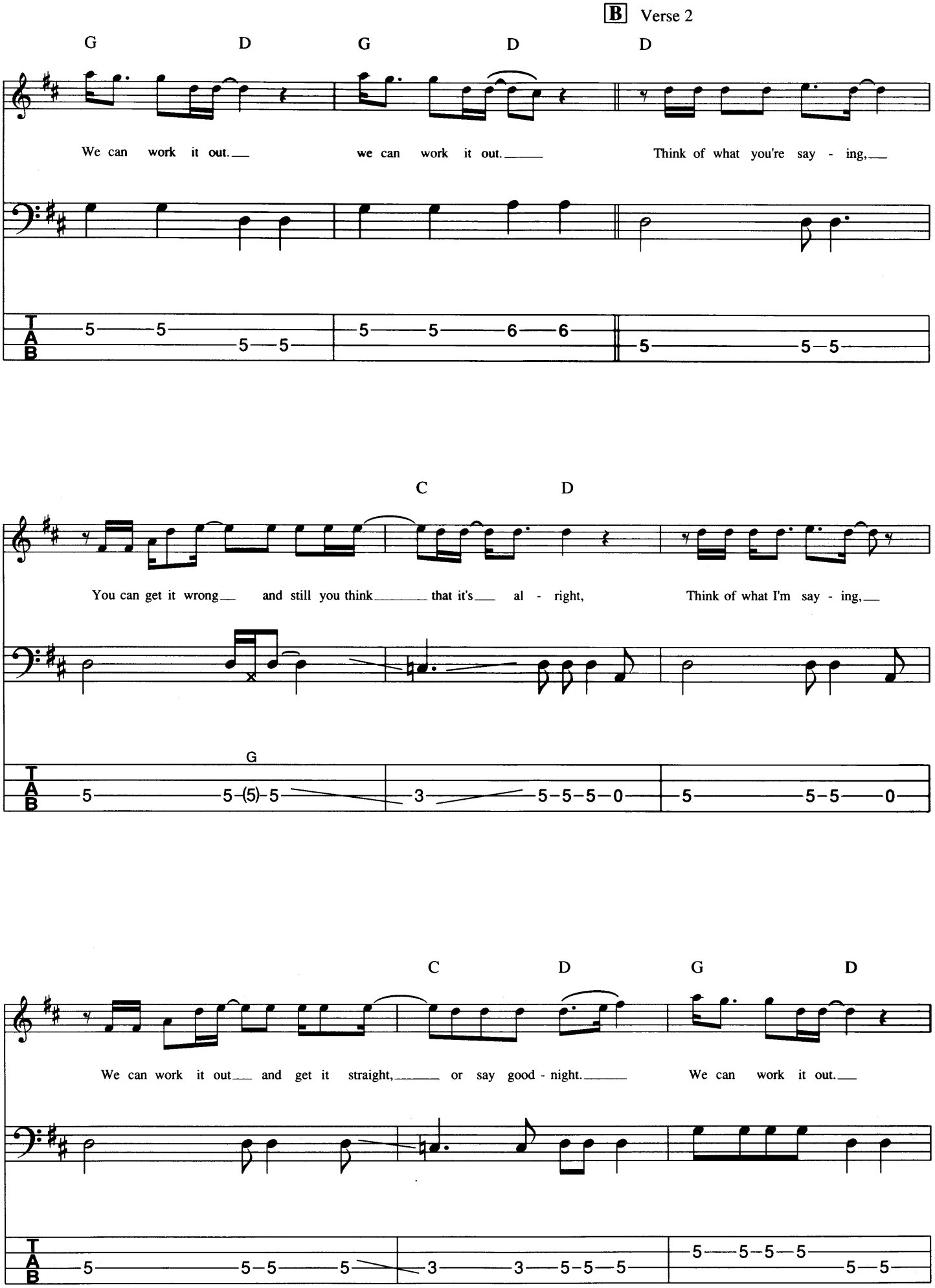
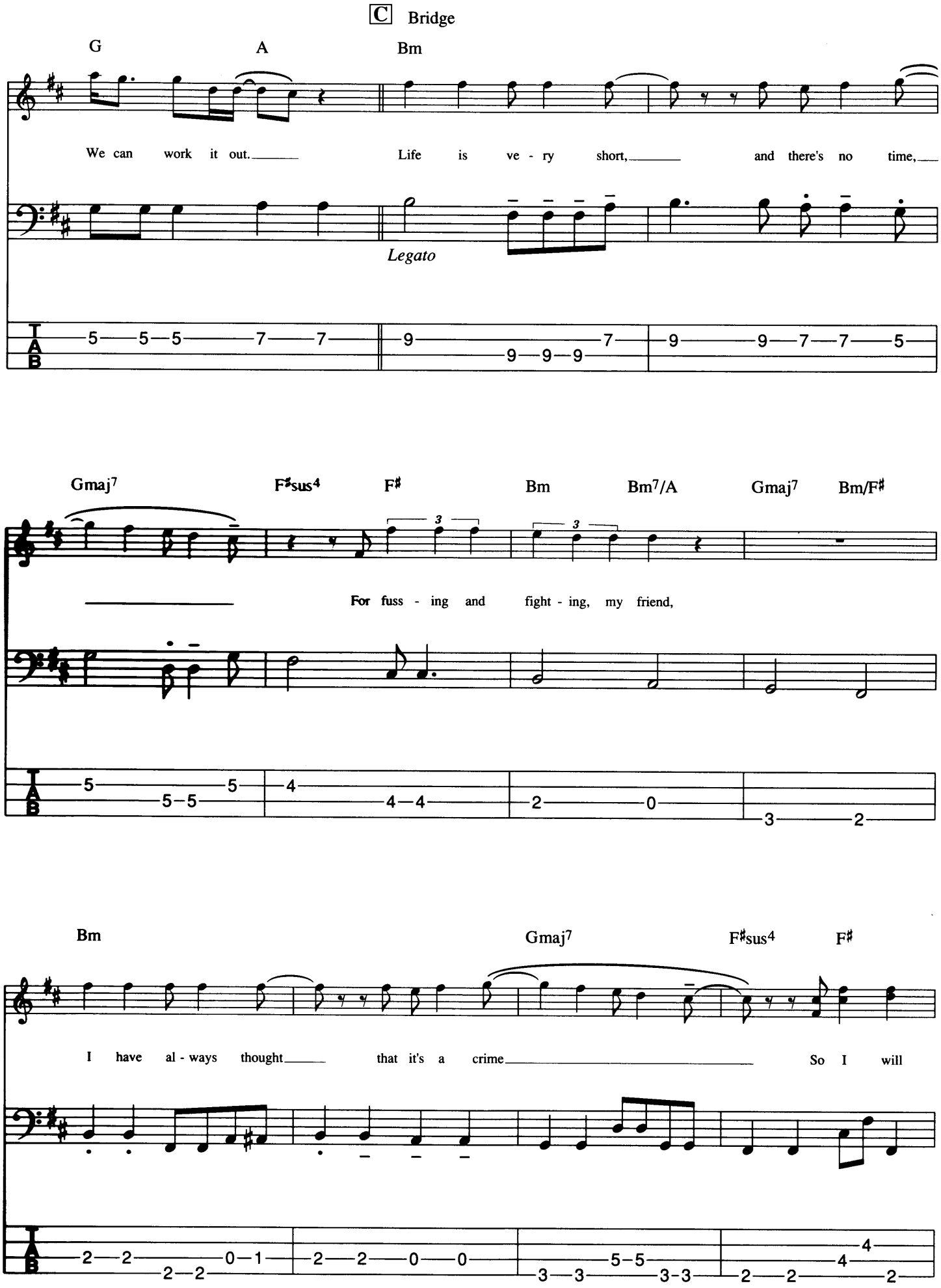
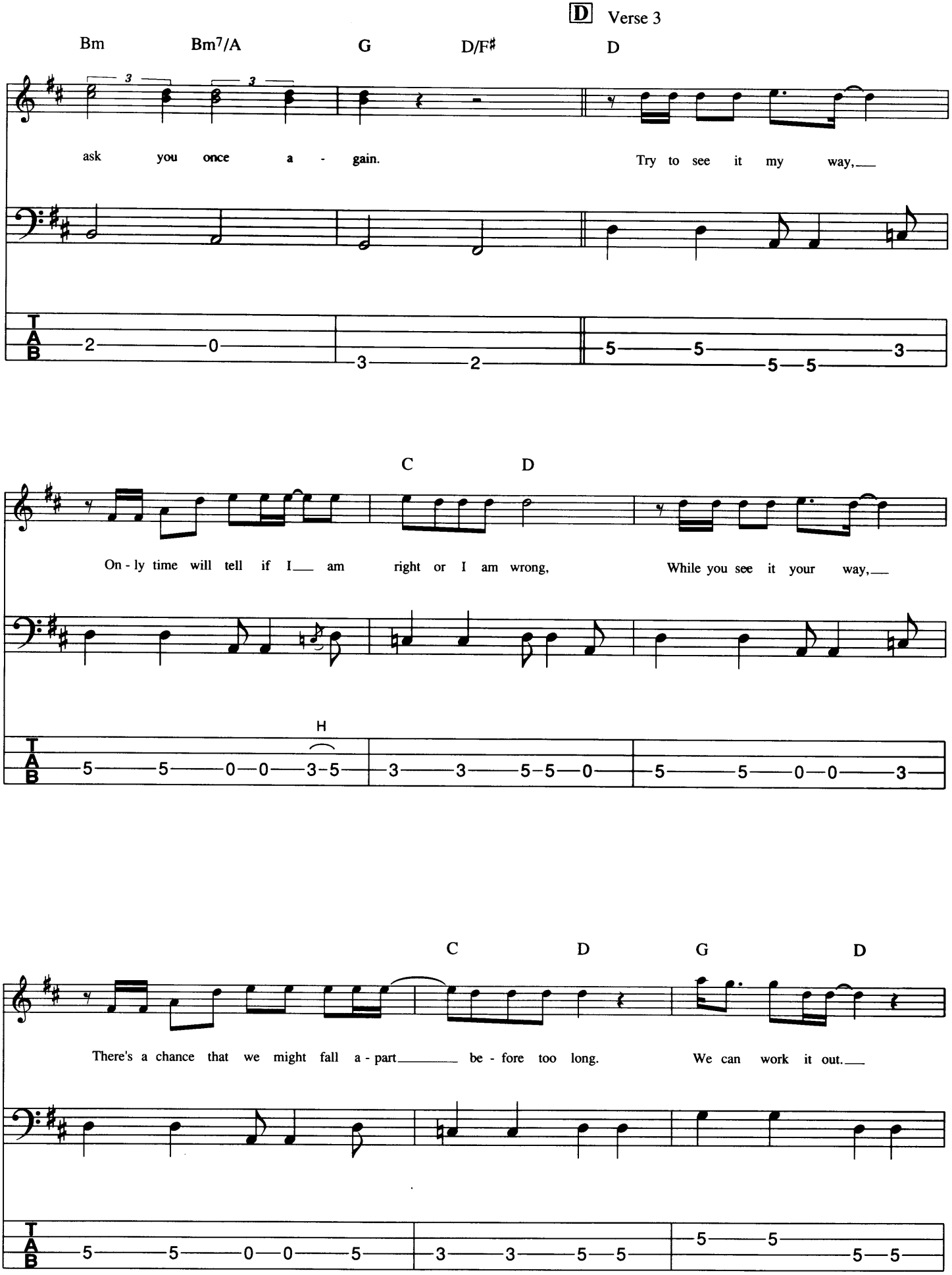
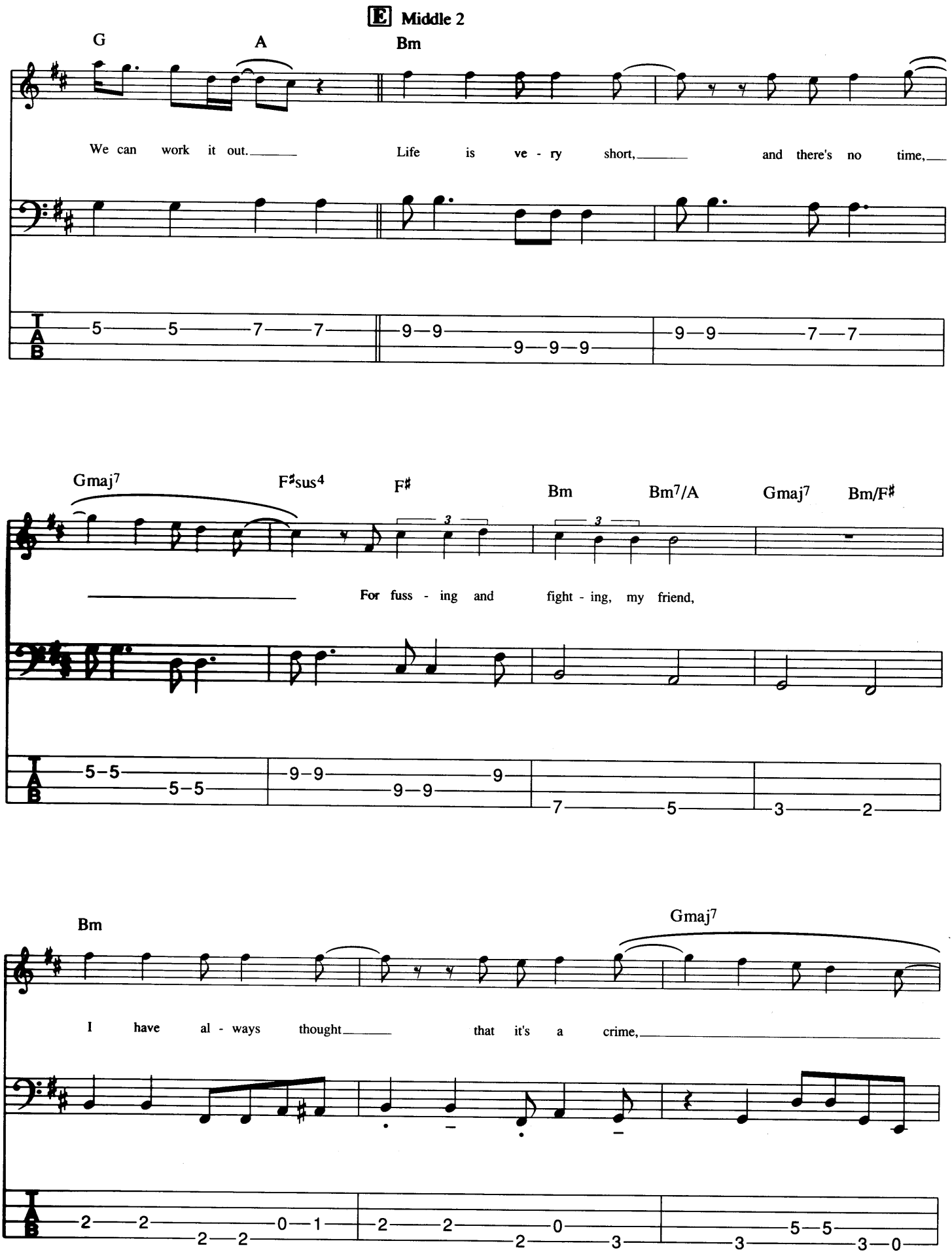
An on-beat four feel for this track. Take care again over the articulation of the feel, making sure the notes are not quite full value. The bridges however, are more legato, so play the notes to their full value.

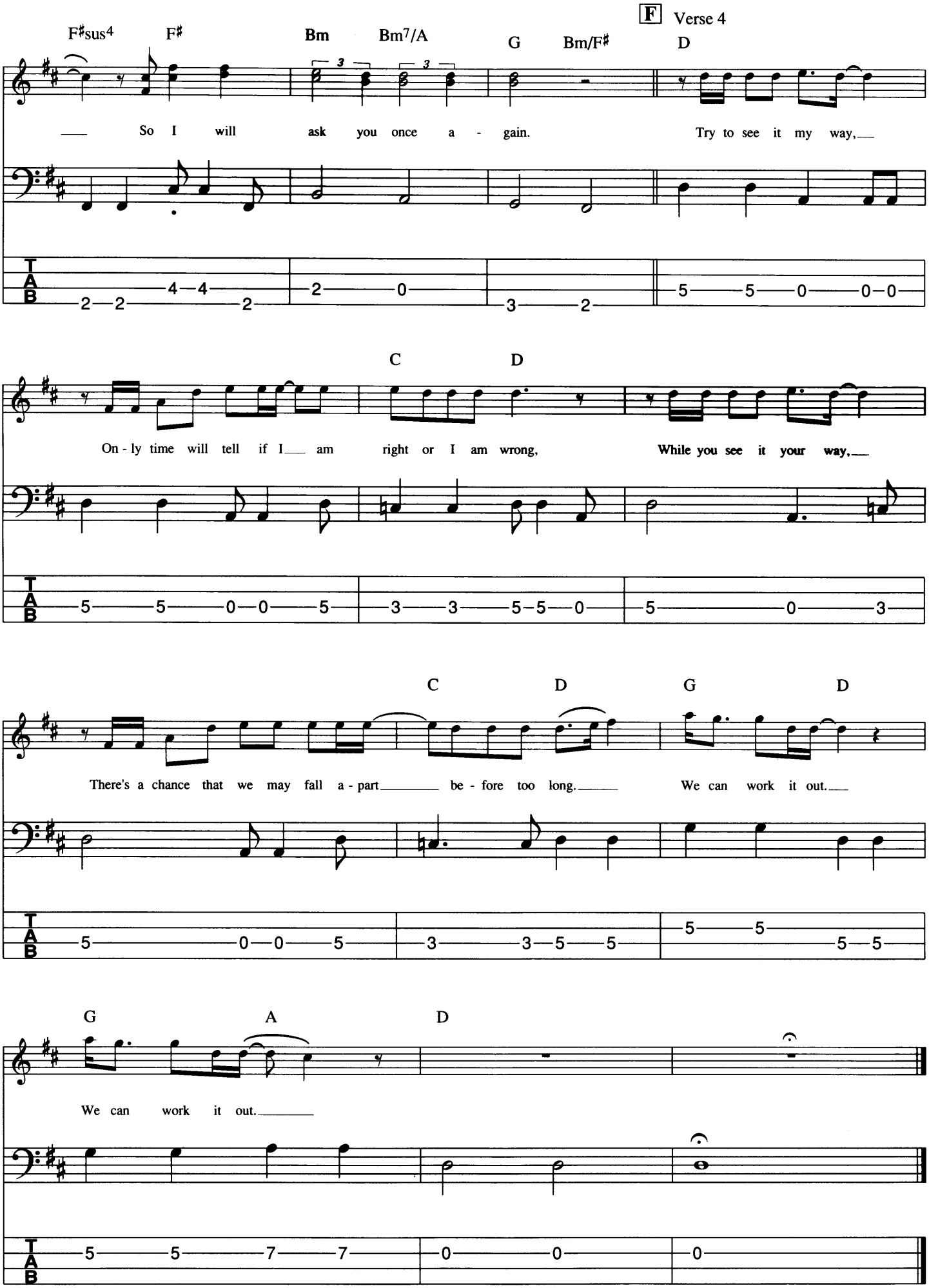



B Verse 2
G D G D D
We can work it out. we can work it out. Think of what you're say - ing,
C D
You can get it wrong and still you think that it's al - right, Think of what I'm say - ing,
G
C D G D
We can work it out and get it straight, or say good - night. We can work it out.


C Bridge
G
A
Bm
We can work it out.
Life is ve - ry short,
and there's no time,
Legato
Gmaj7
F♯sus4
F♯
Bm
Bm7/A
Gmaj7
Bm/F♯
For fuss - ing and fight - ing, my friend,
Bm
Gmaj7
F♯sus4
F♯
I have al - ways thought
that it's a crime
So I will


D Verse 3
Bm
Bm7/A
G
D/F♯
D
ask you once a - gain.
Try to see it my way,
C
D
On - ly time will tell if I am right or I am wrong,
While you see it your way,
H
C
D
G
D
There's a chance that we might fall a - part be - fore too long.
We can work it out.


E Middle 2
G
A
Bm
We can work it out.
Life is ve - ry short,
and there's no time,
Gmaj7
F♯sus4
F♯
Bm
Bm7/A
Gmaj7
Bm/F♯
For fuss - ing and fight - ing, my friend,
Bm
Gmaj7
I have al - ways thought
that it's a crime,


F Verse 4
F♯sus4 F♯ Bm Bm7/A G Bm/F♯ D
So I will ask you once a - gain. Try to see it my way,
C D
On - ly time will tell if I am right or I am wrong, While you see it your way,
C D G D
There's a chance that we may fall a - part be - fore too long. We can work it out.
G A D
We can work it out.

Sgt. Pepper's Lonely Hearts Club Band

Words and Music By
John Lennon & Paul McCartney

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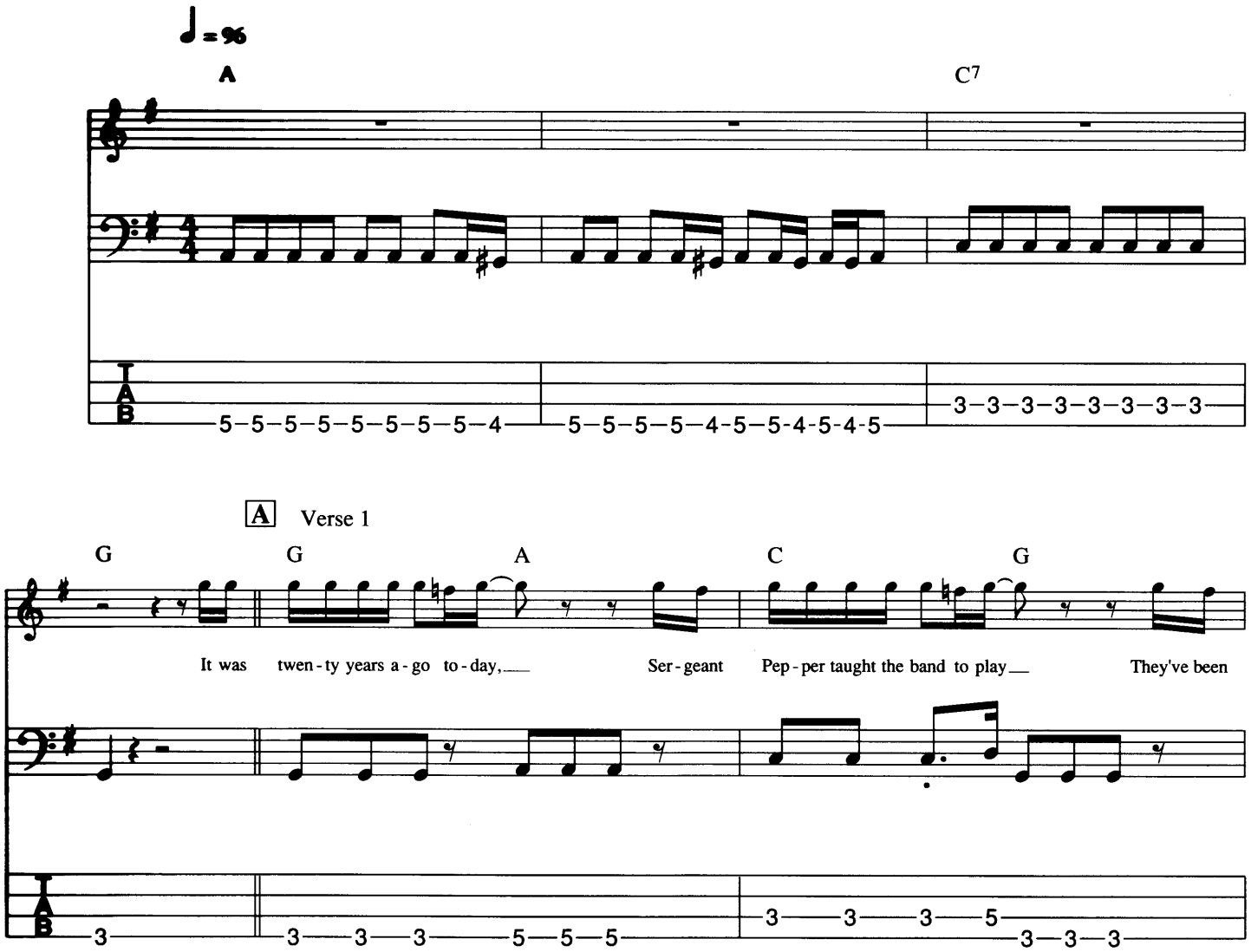
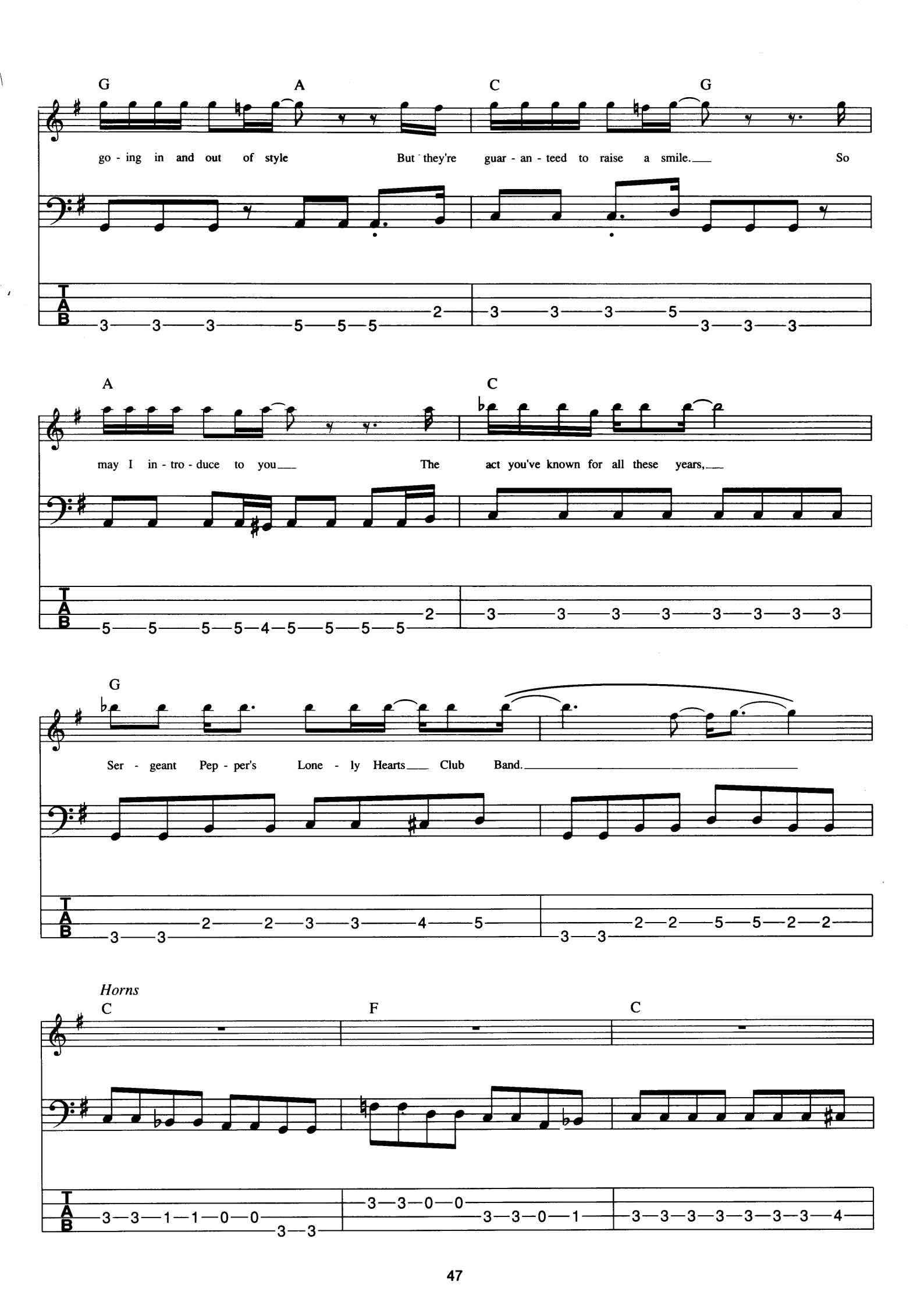
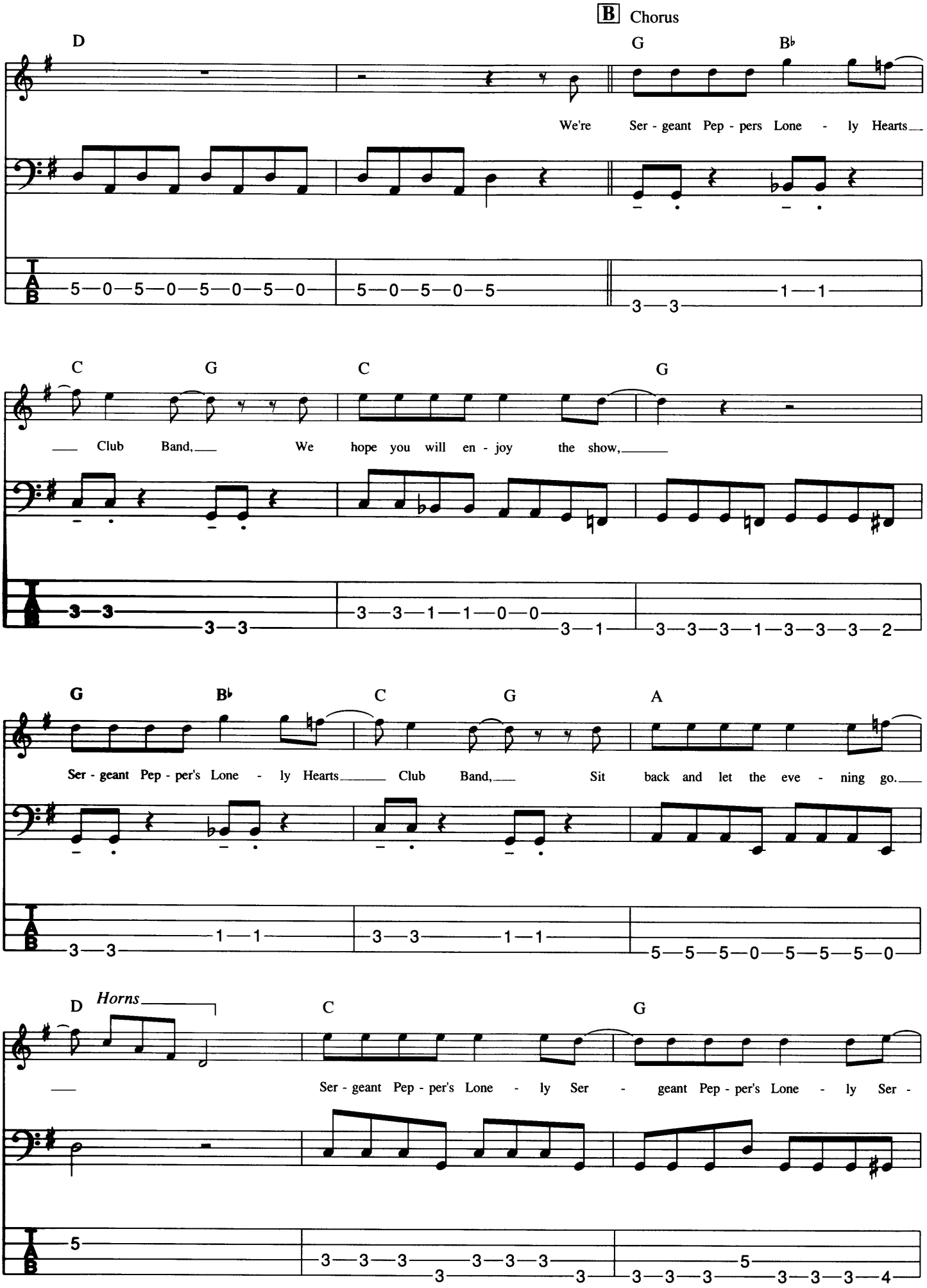
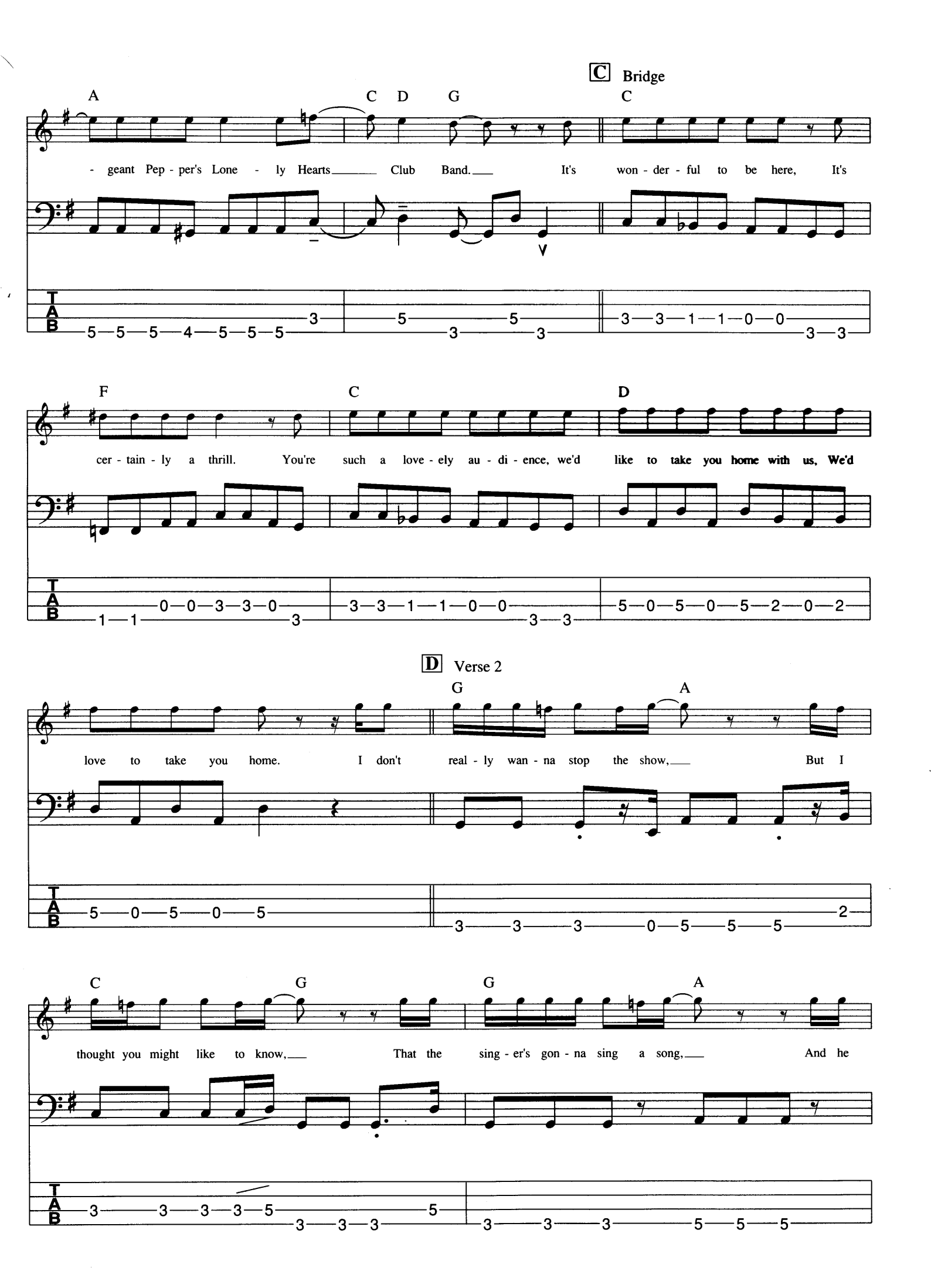
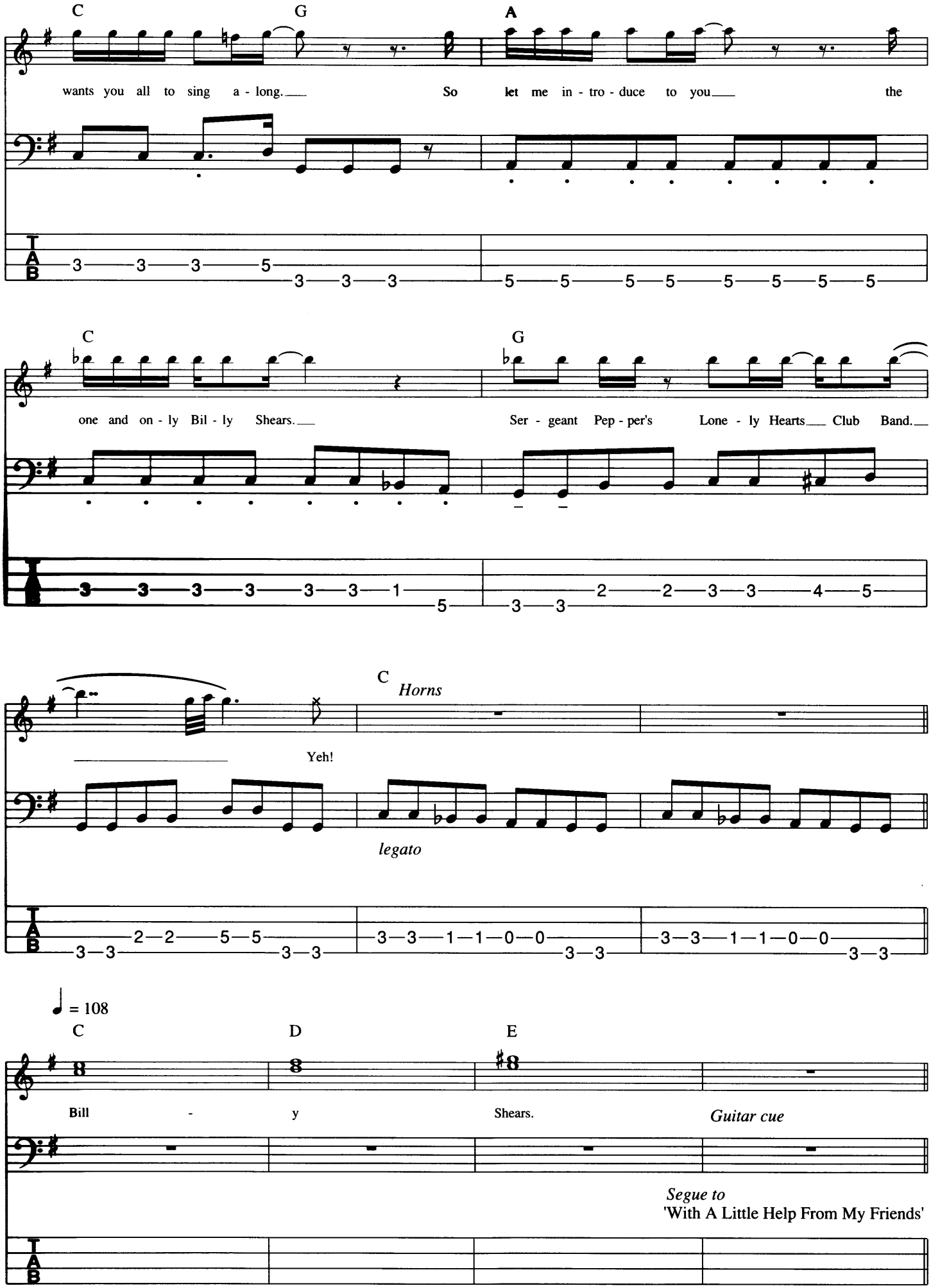
There is a driving 8's feel for this intro, going into broken 8's phrasing with the drums to deliver a consistent groove. Paul reverts to the driving 8's for the band section and then changes back to the broken feel for the chorus. He seamlessly alternates between backing the brass and vocal patterns.




G A C G
go - ing in and out of style But they're guar - an - teed to raise a smile. So
A C
may I in - tro - duce to you The act you've known for all these years,
G
Ser - geant Pep - per's Lone - ly Hearts Club Band.
Horns
C F C


B Chorus
D
G
B♭
We're Ser - geant Pep - pers Lone - ly Hearts
C
G
C
G
Club Band, We hope you will en - joy the show,
G
B♭
C
G
A
Ser - geant Pep - per's Lone - ly Hearts Club Band, Sit back and let the eve - ning go.
D
Horns
C
G
Ser - geant Pep - per's Lone - ly Ser - geant Pep - per's Lone - ly Ser -


C Bridge
A C D G C
- geant Pep - per's Lone - ly Hearts Club Band. It's won - der - ful to be here, It's
F C D
cer - tain - ly a thrill. You're such a love - ely au - di - ence, we'd like to take you home with us, We'd
D Verse 2
G A
love to take you home. I don't real - ly wan - na stop the show, But I
C G G A
thought you might like to know, That the sing - er's gon - na sing a song, And he


C G A
wants you all to sing a - long. So let me in - tro - duce to you the
C G
one and on - ly Bil - ly Shears. Ser - geant Pep - per's Lone - ly Hearts Club Band.
C
Horns
Yeh!
legato
♩ = 108
C D E
Bill - y Shears.
Guitar cue
Segue to
'With A Little Help From My Friends'

With A Little Help From My Friends

Words and Music By
John Lennon & Paul McCartney

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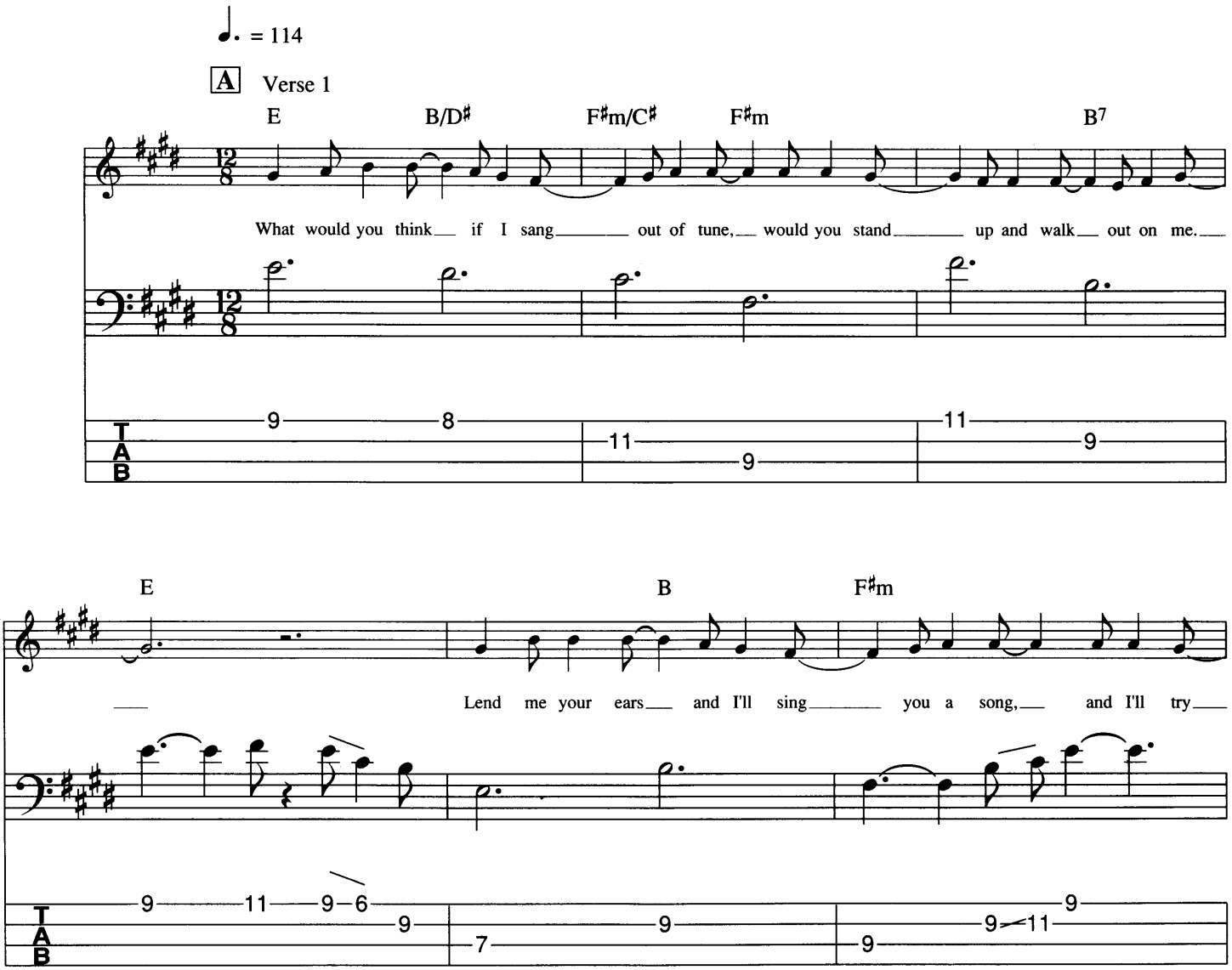
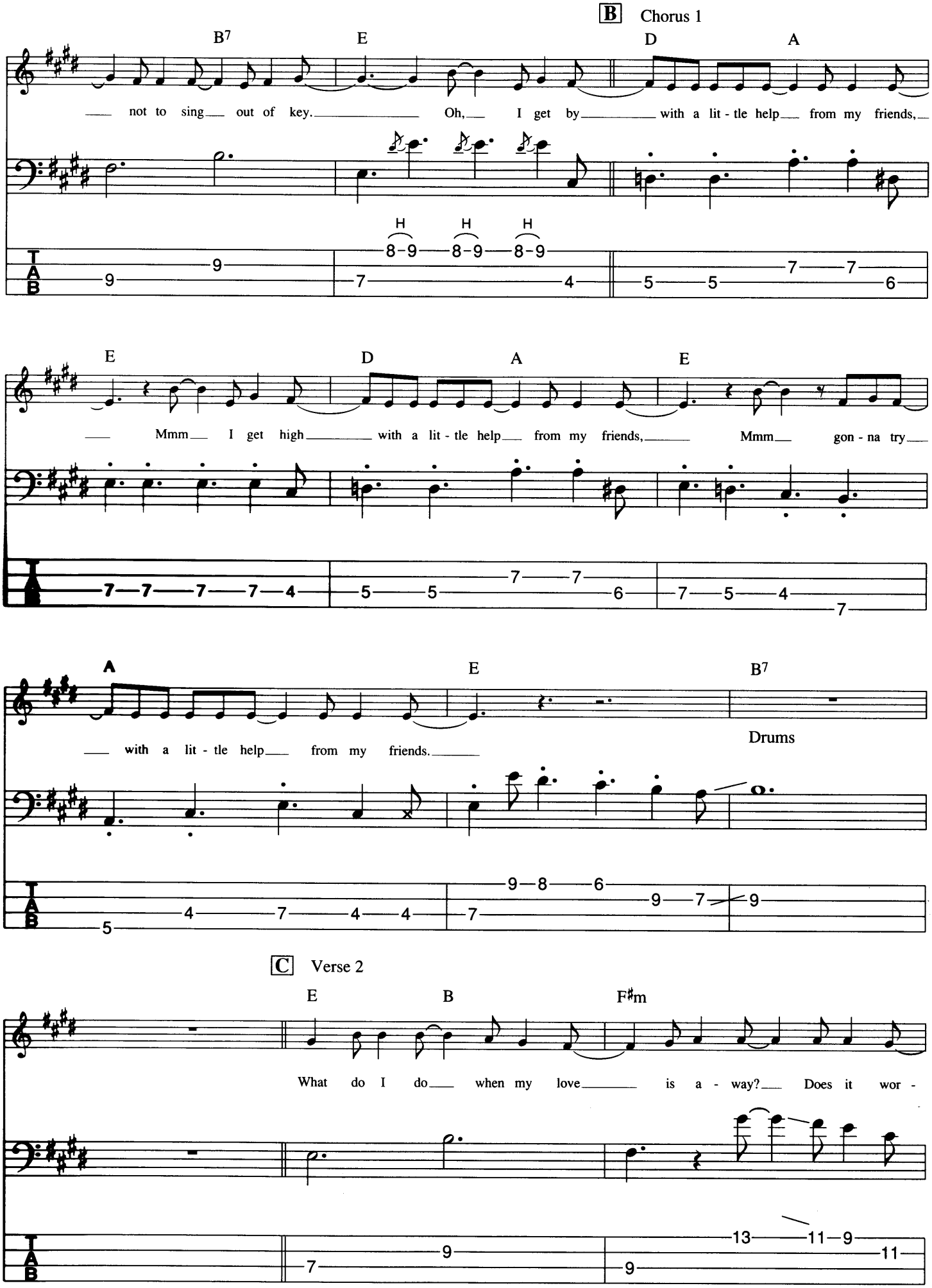
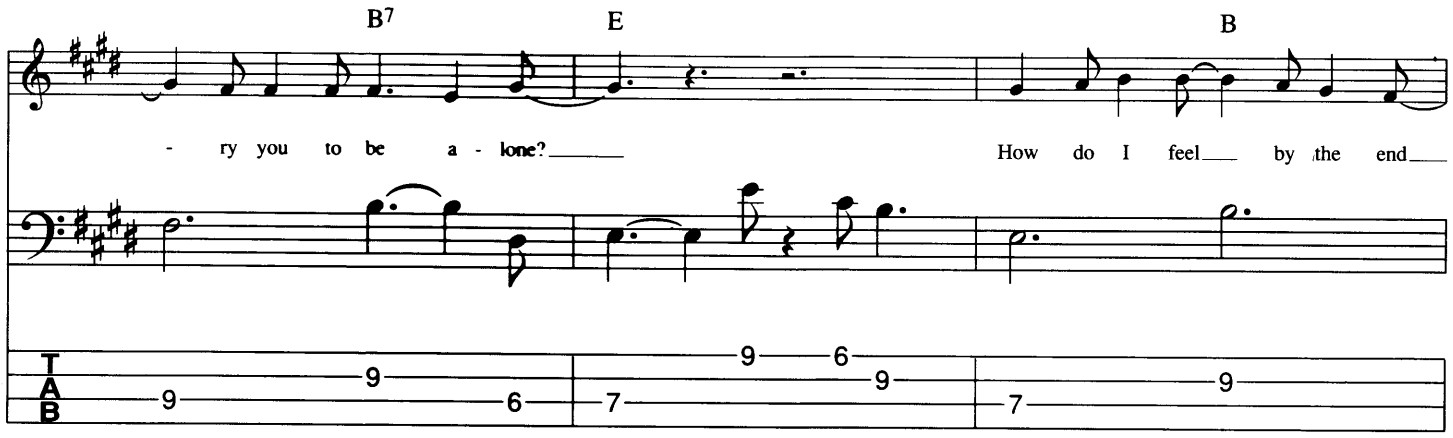
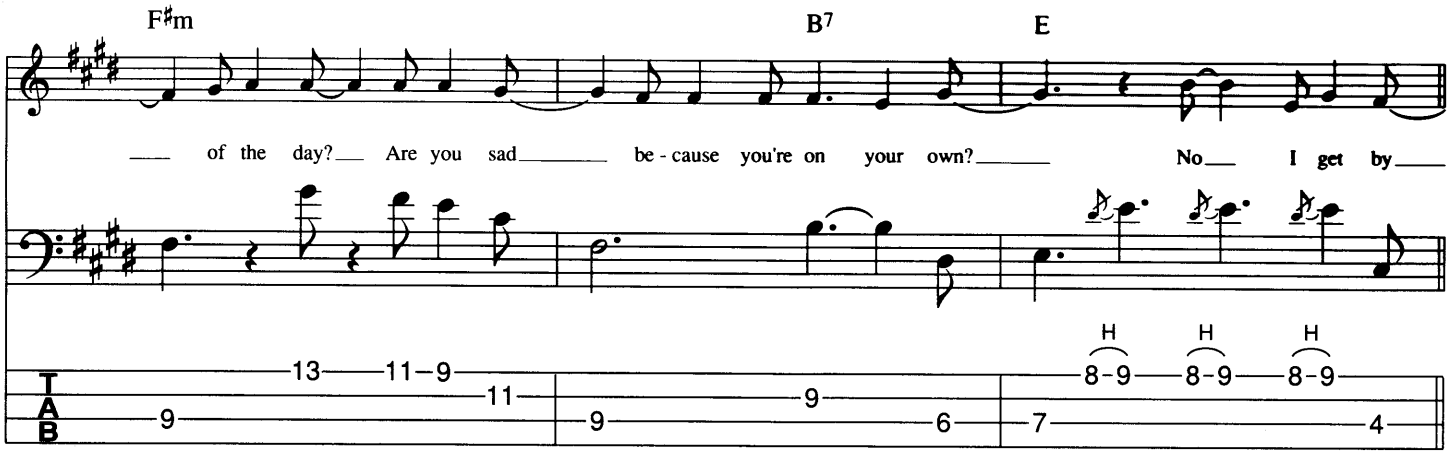
Paul used a heavily damped sound for this number, achieved by utilising the string mutes built into the bridge on the Rickenbacker 4001. He plays some lovely descending fills using 9ths and 6ths in addition to the chord tones, to give the line a sense of movement and melody. To emulate this feel either put a duster under the strings or use your palm to mute the strings by the bridge.

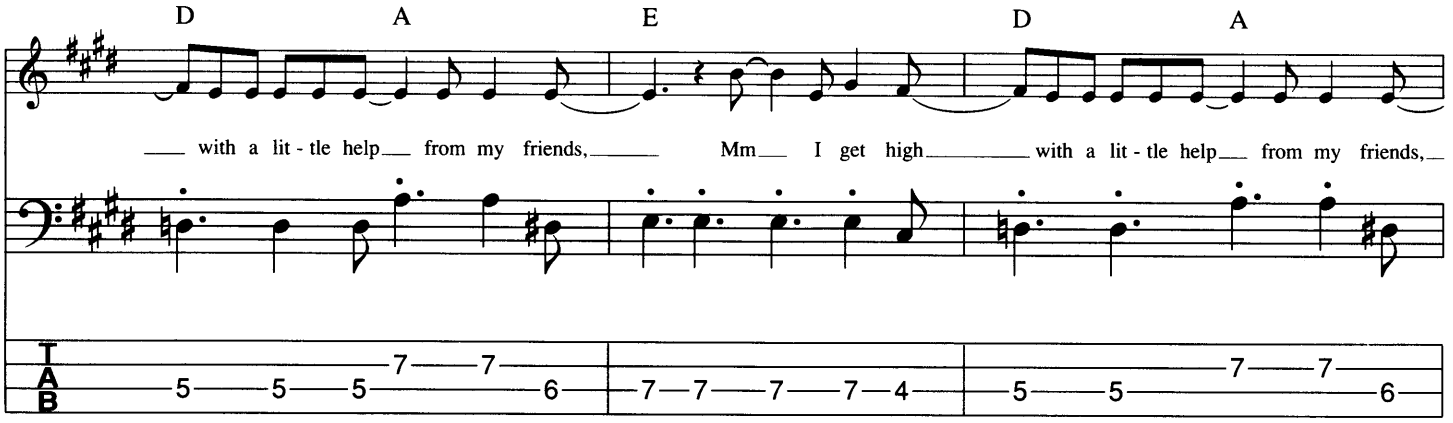


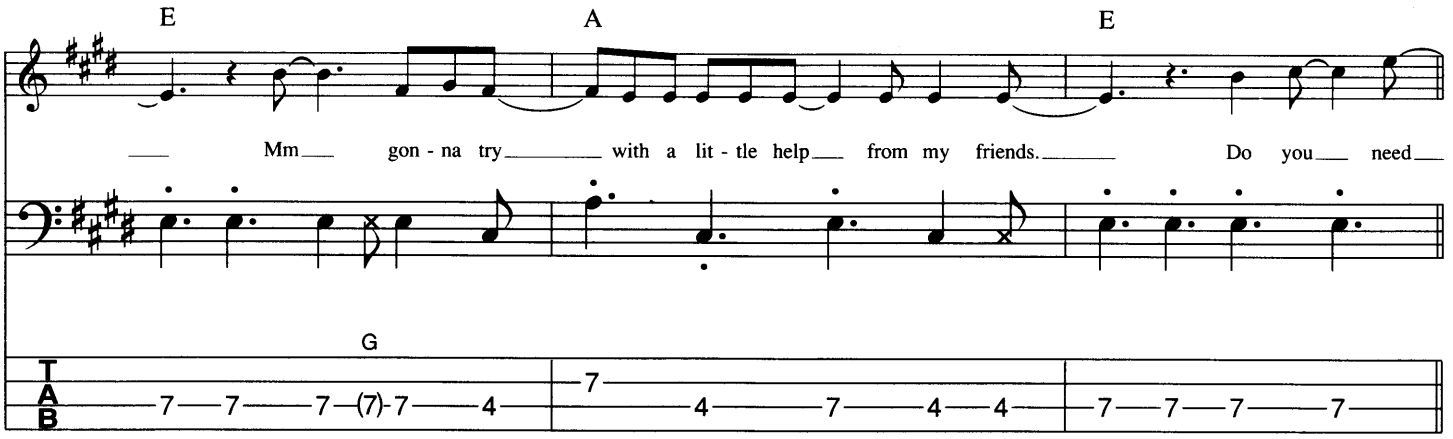

B Chorus 1
B7 E D A
not to sing out of key. Oh, I get by with a lit - tle help from my friends,
H H H
E D A E
Mmm I get high with a lit - tle help from my friends, Mmm gon - na try
A E B7
with a lit - tle help from my friends.
Drums
C Verse 2
E B F♯m
What do I do when my love is a - way? Does it wor -

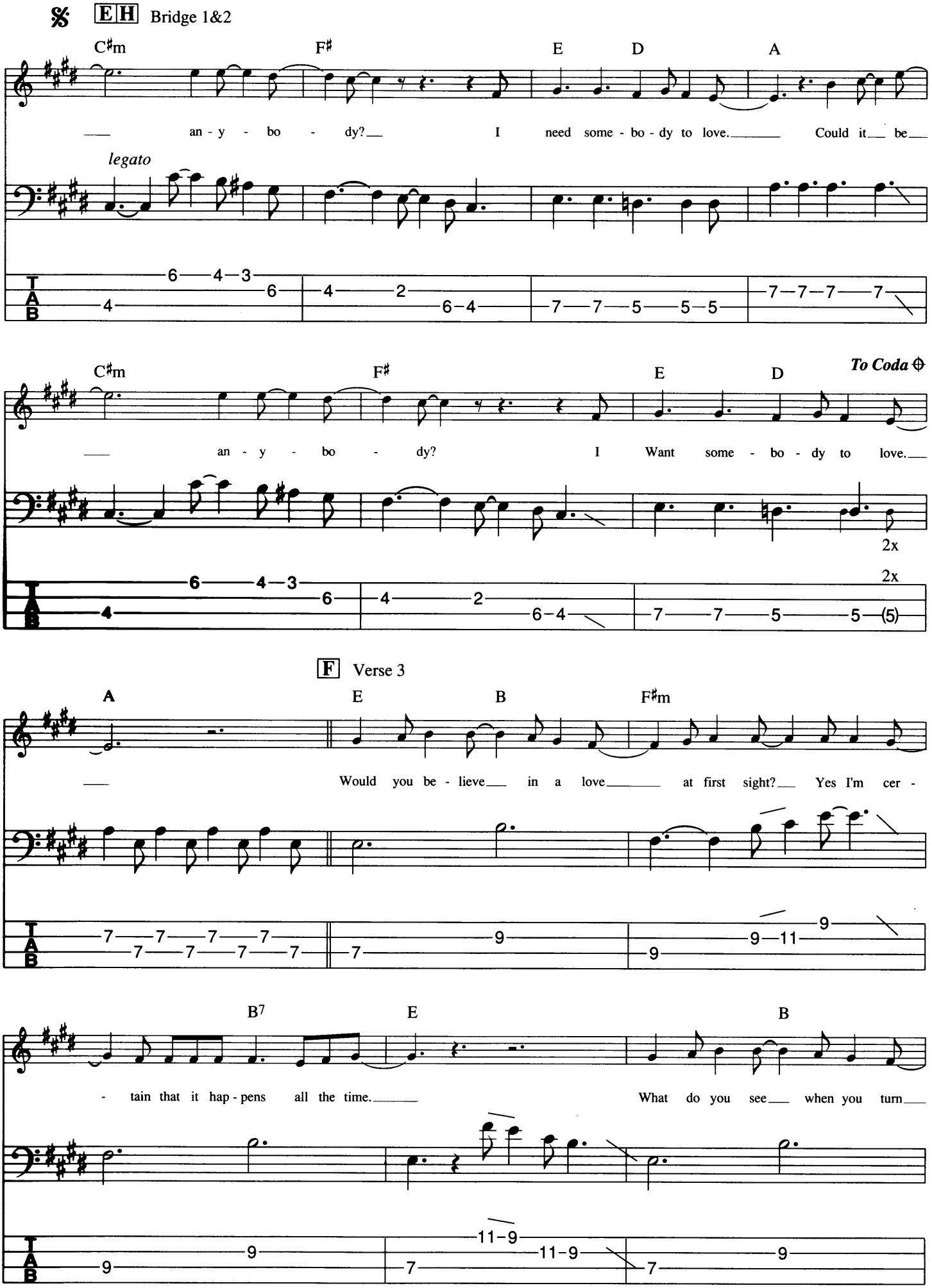

B7
E
B
- ry you to be a - lone?
How do I feel by the end

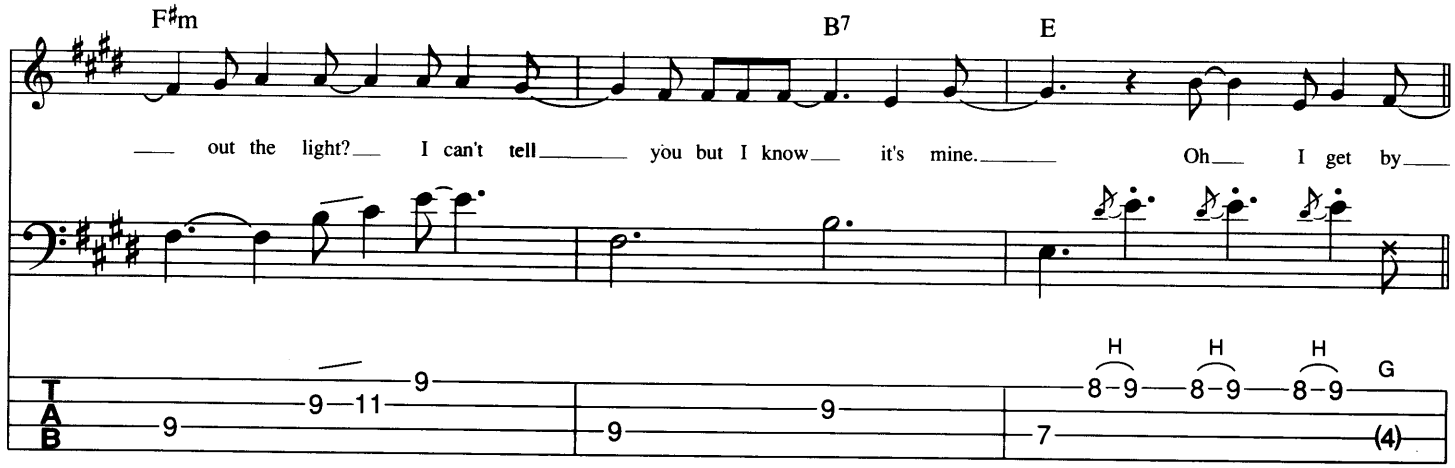

F♯m
B7
E
of the day? Are you sad be - cause you're on your own?
No I get by
H H H

D Chorus 2

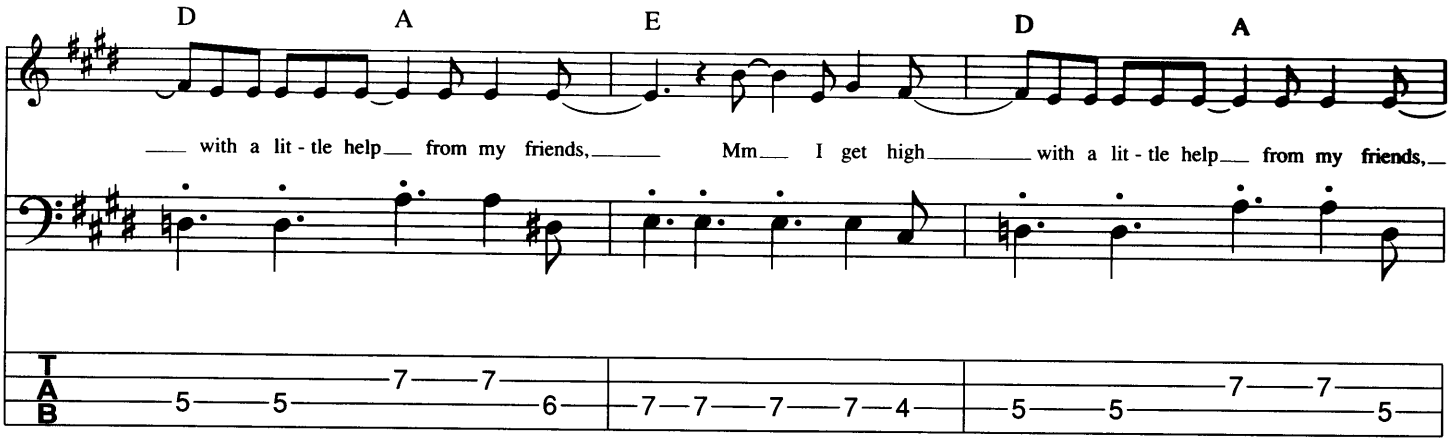

D
A
E
D
A
with a lit - tle help from my friends,
Mm I get high with a lit - tle help from my friends,

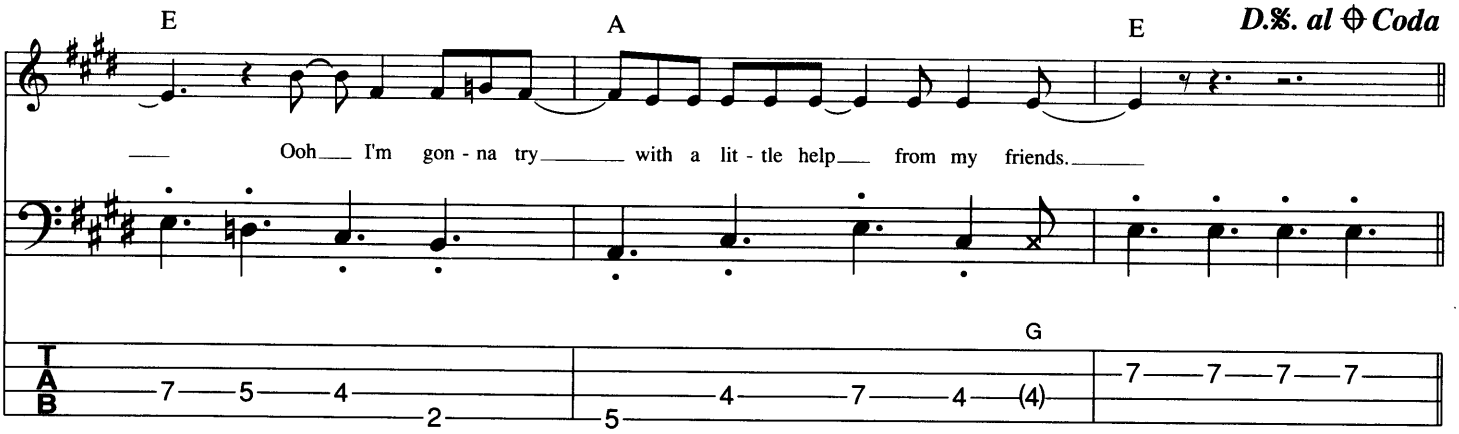

E
A
E
Mm gon - na try with a lit - tle help from my friends.
Do you need
G


E H Bridge 1&2
C♯m F♯ E D A
an - y - bo - dy? I need some - bo - dy to love. Could it be
legato
C♯m F♯ E D
To Coda
an - y - bo - dy? I Want some - bo - dy to love.
2x
F Verse 3
A E B F♯m
Would you be - lieve in a love at first sight? Yes I'm cer -
B7 E B
- tain that it hap - pens all the time. What do you see when you turn



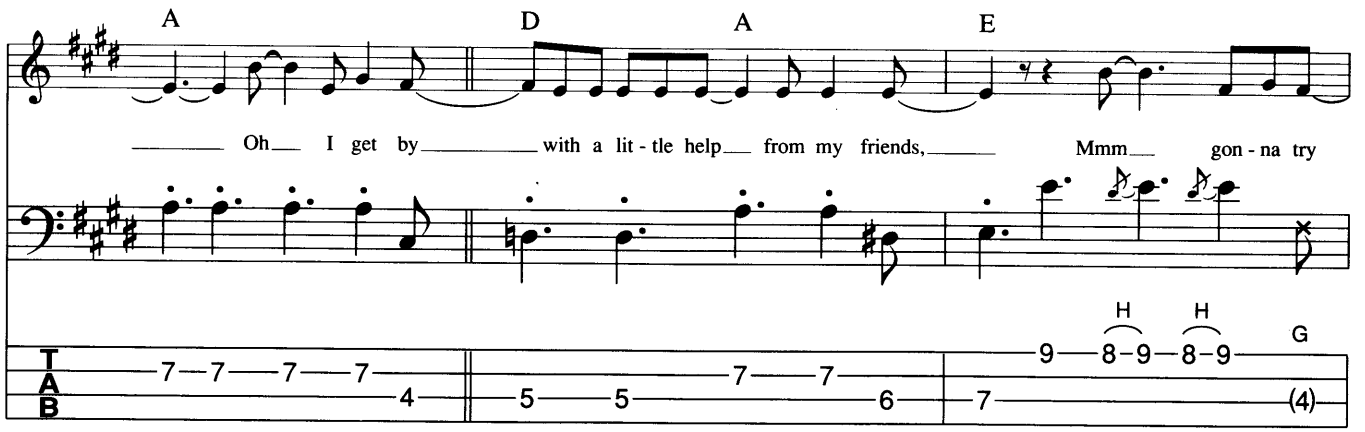
G Chorus 3

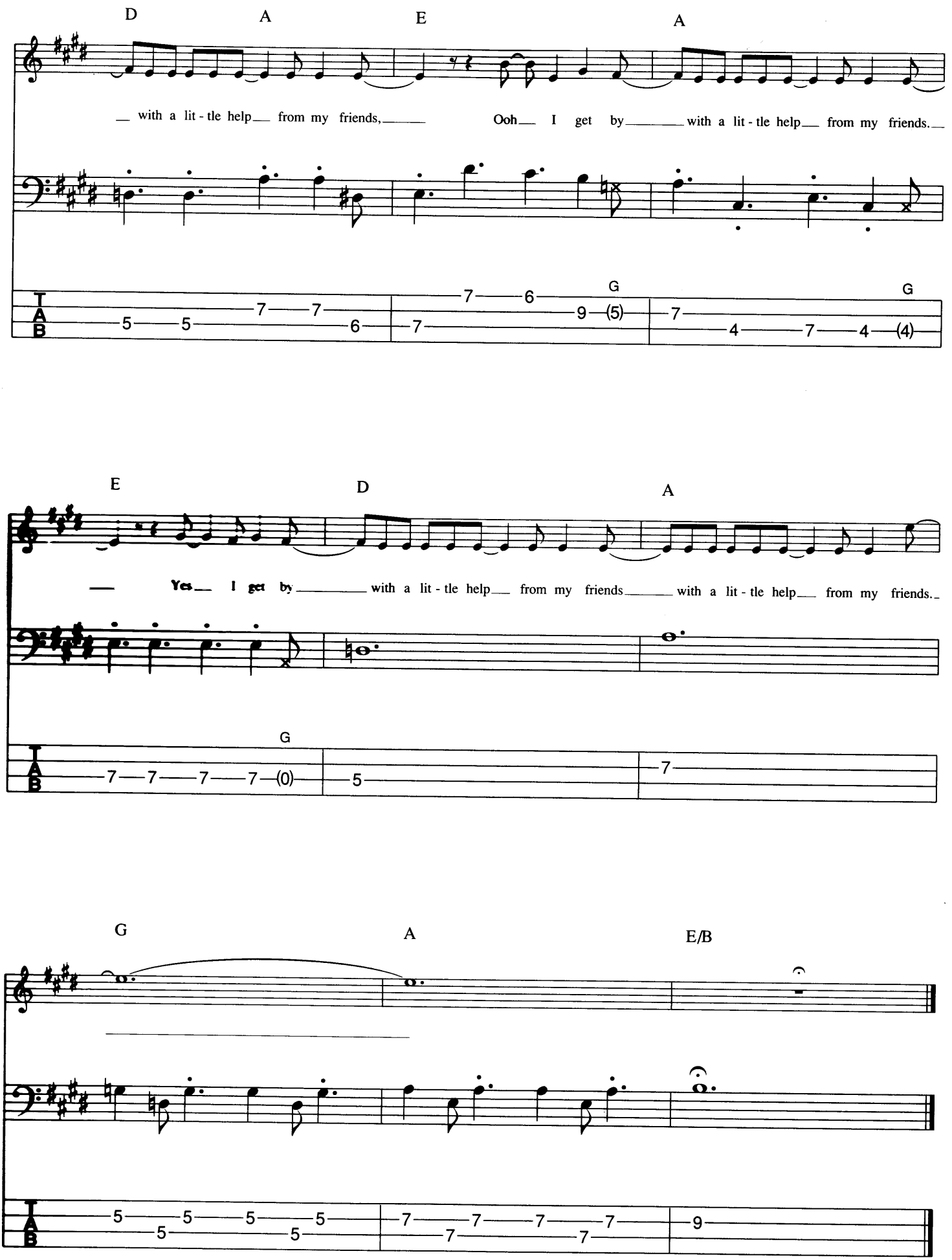




Coda ⊕

J Chorus 4




D A E A
with a lit - tle help from my friends, Ooh I get by with a lit - tle help from my friends.
G G
E D A
Yes I get by with a lit - tle help from my friends with a lit - tle help from my friends.
G
G A E/B

Taxman

Words and Music By
George Harrison

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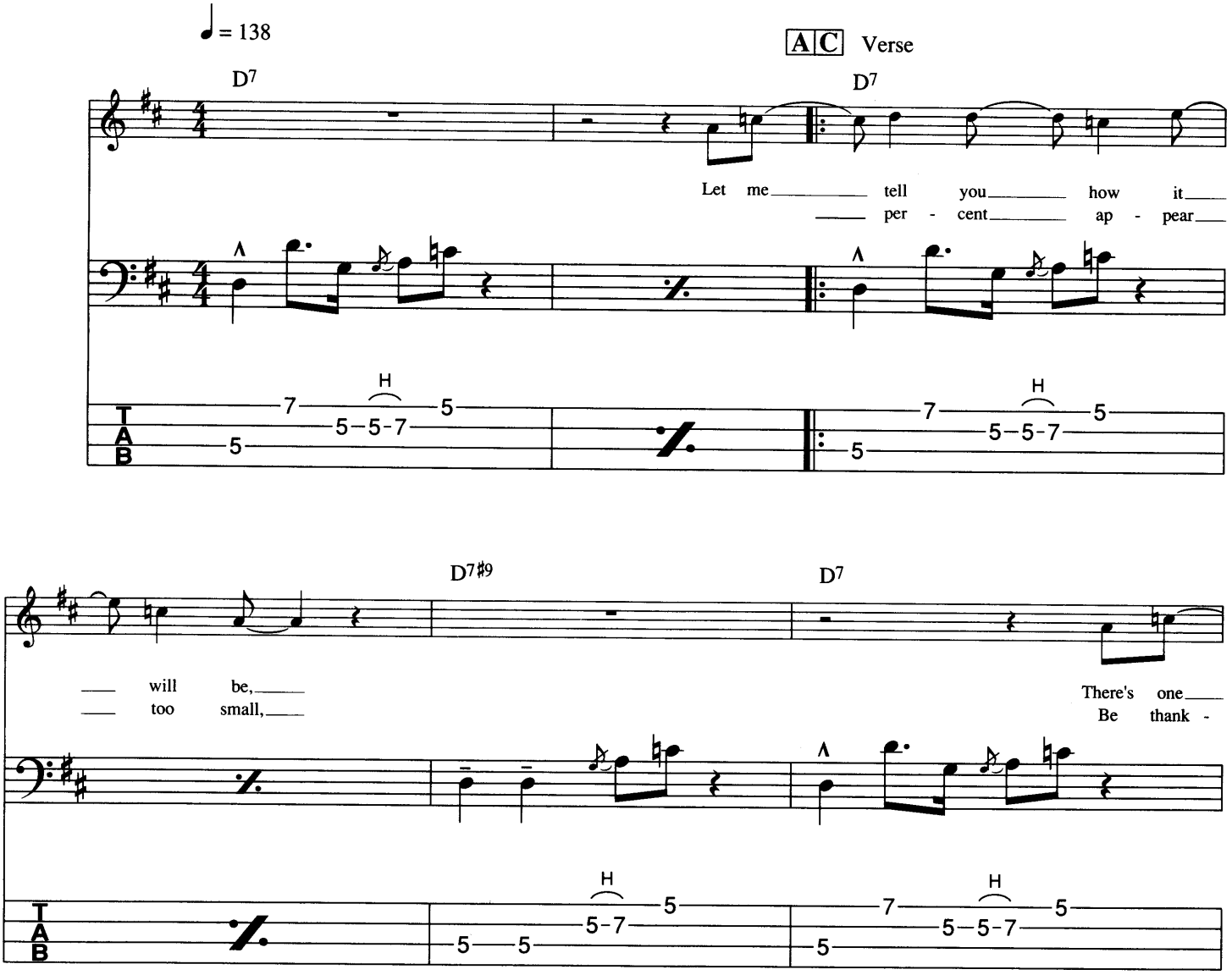
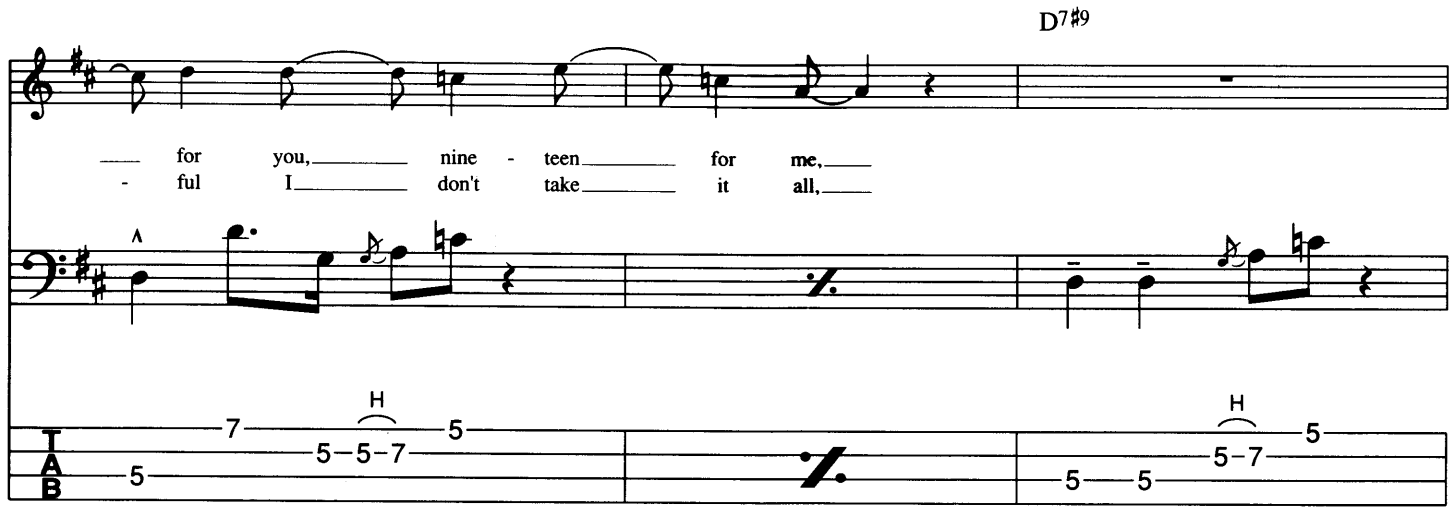
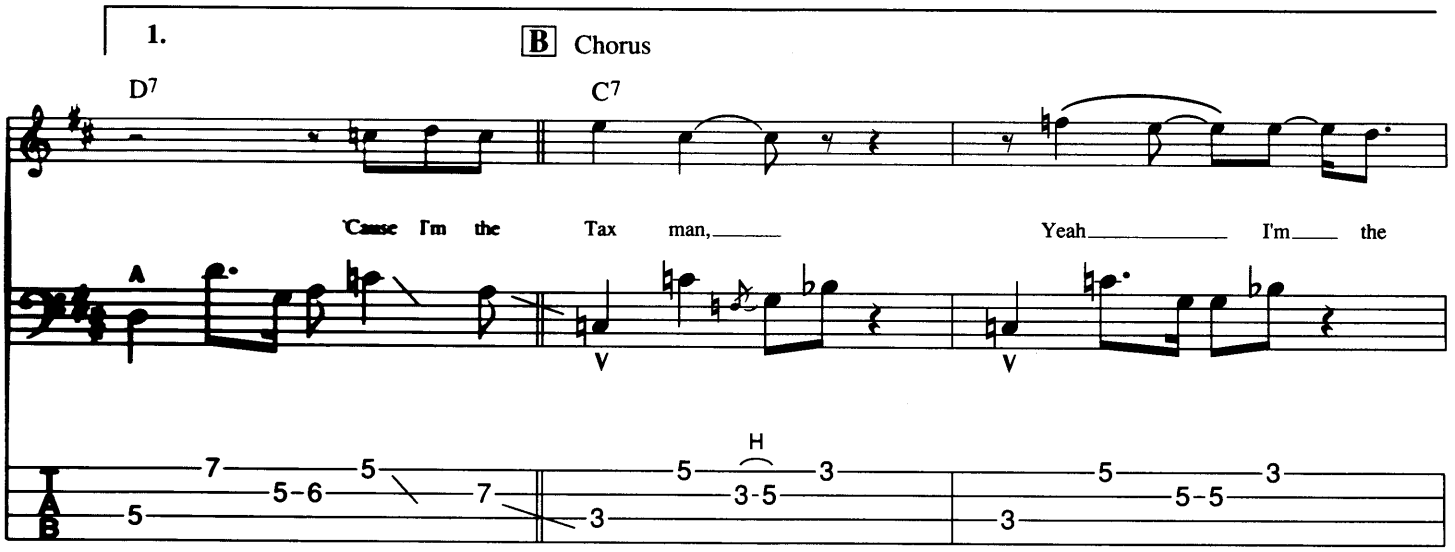
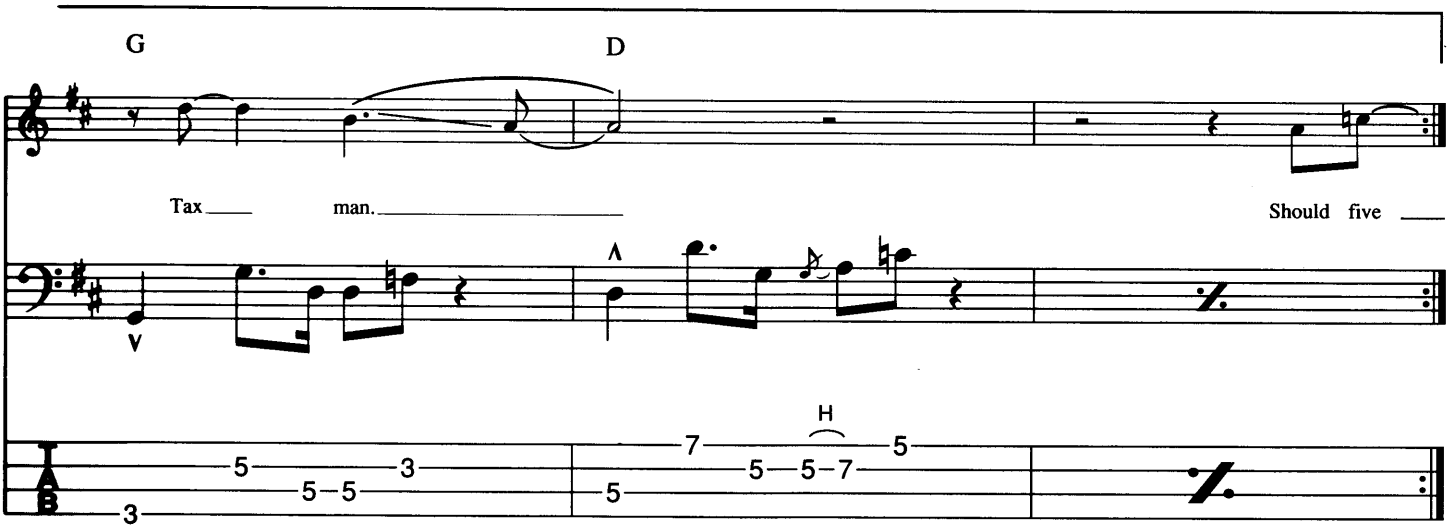
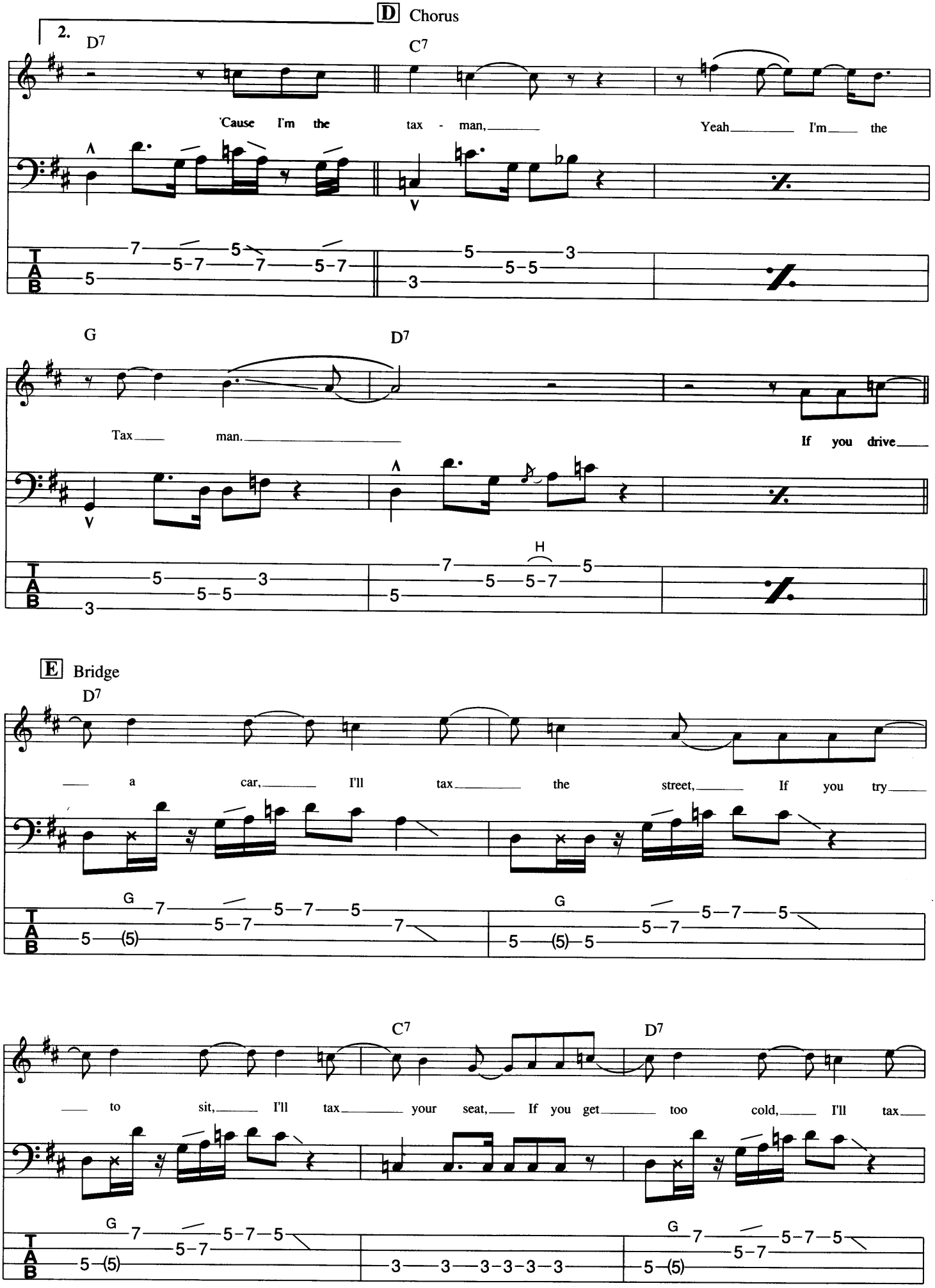
This is a classic pattern-based McCartney line. The first crotchet (quarter note) of each bar should be played short to give the riff a bounce. Bars 3 and 7 of each verse should have long notes on the first two crotchets which phrase with the rest of the band. At letter (E) he doubles the feel of the pattern to give the middle section more urgency.

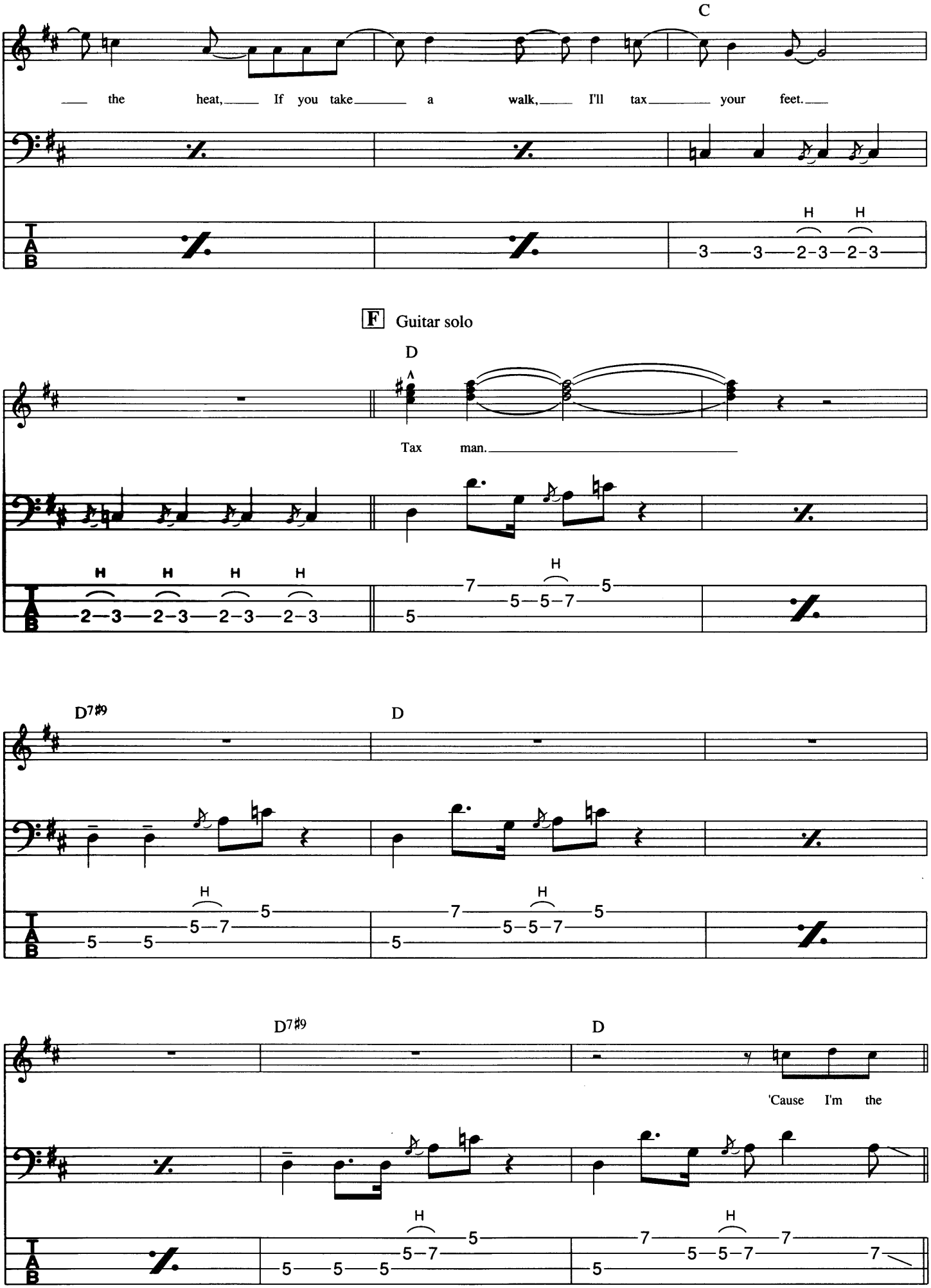


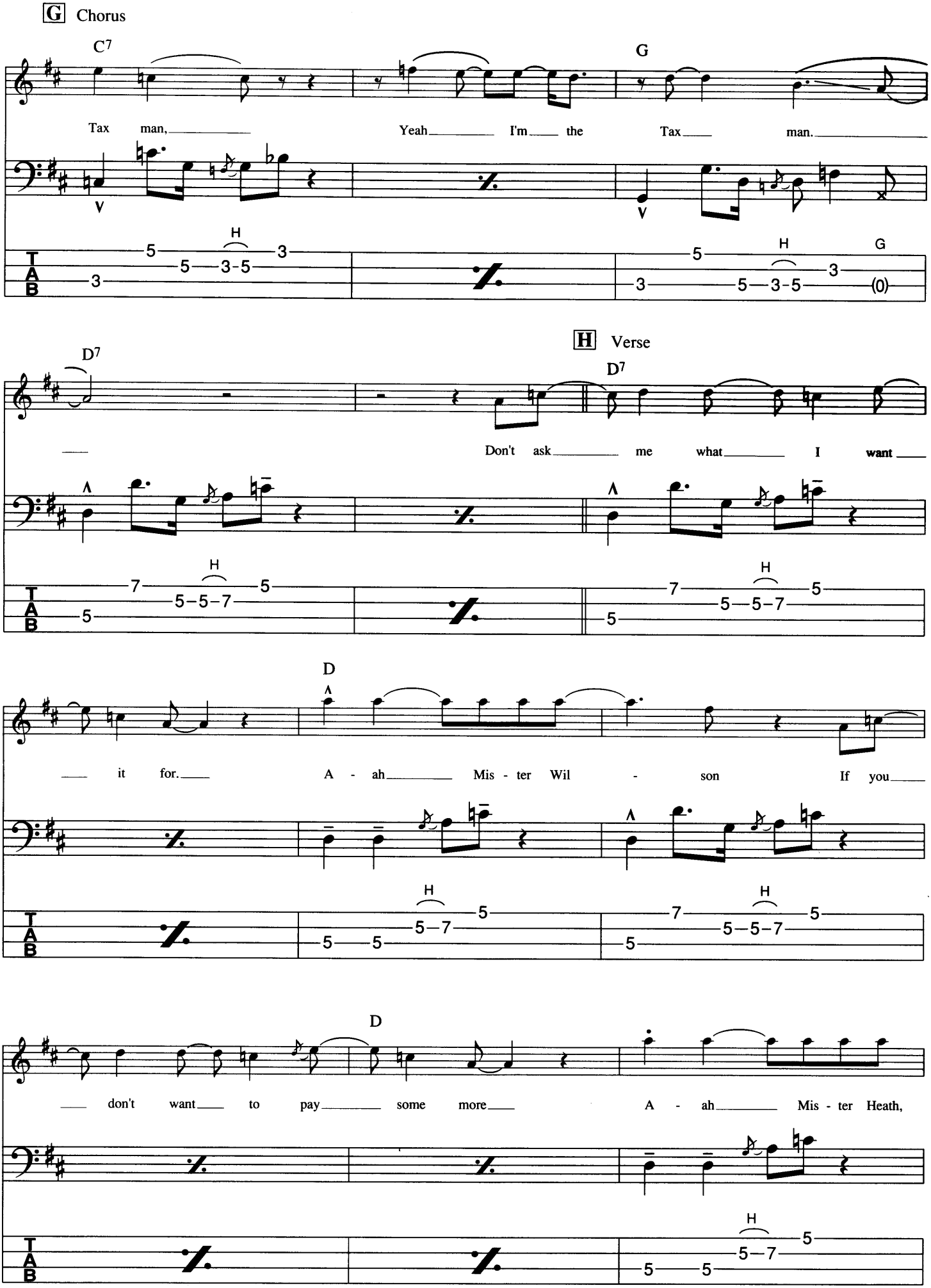

D7#9
for you, nine - teen for me,
- ful I don't take it all,
H
H

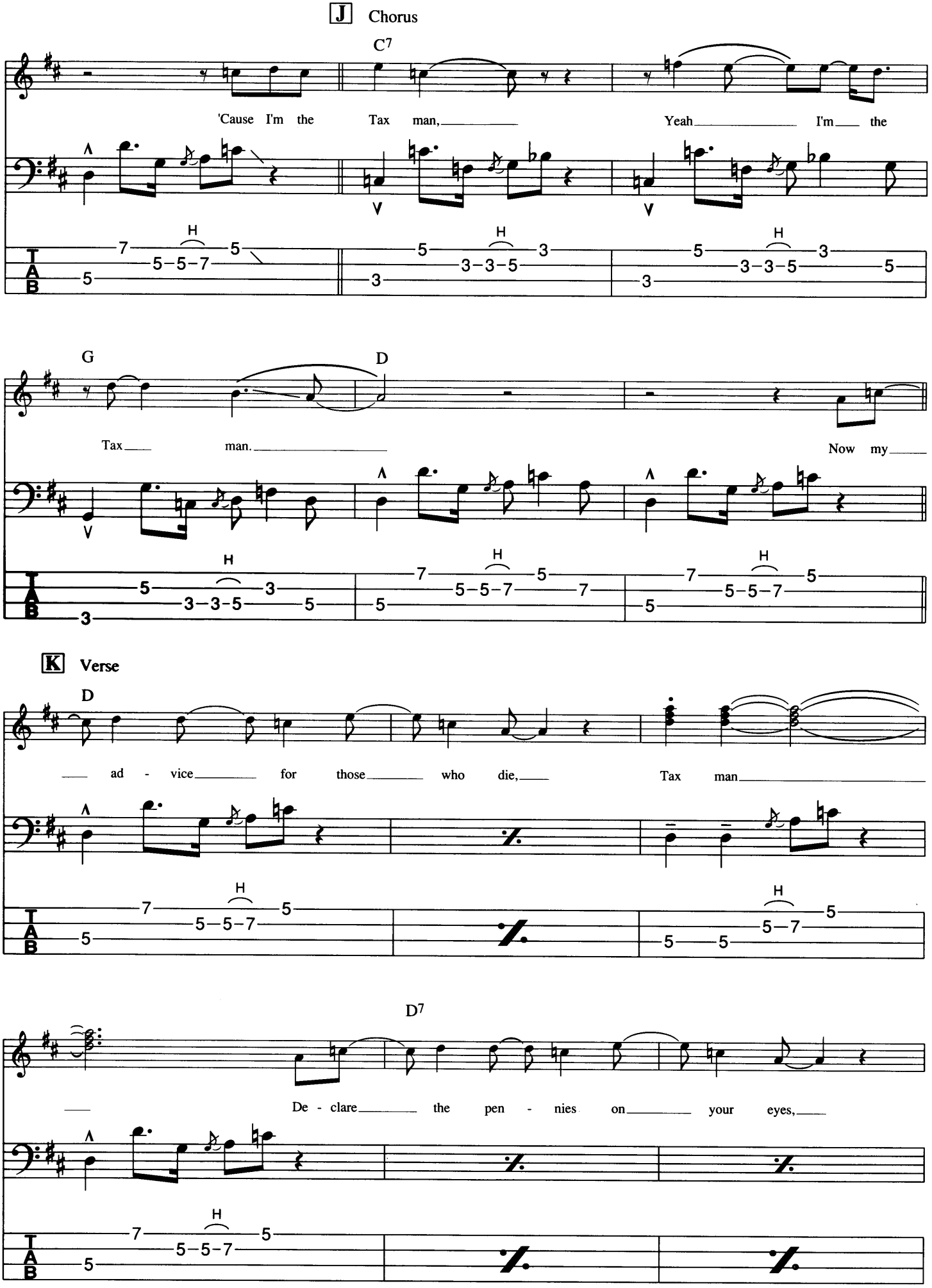

1.
B Chorus
D7
C7
'Cause I'm the Tax man, Yeah I'm the
H

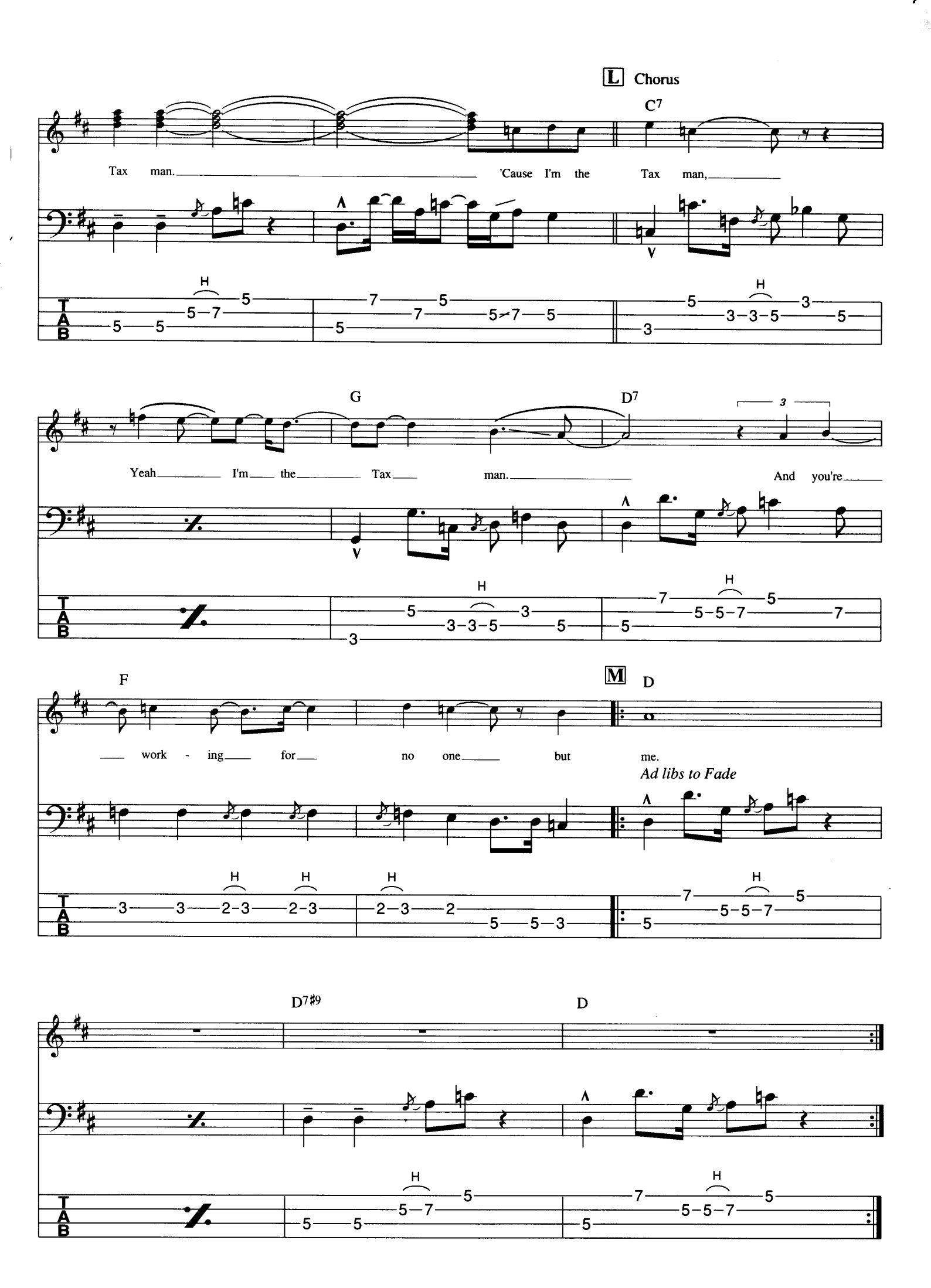

G
D
Tax man.
Should five
H


D Chorus
2.
D7
C7
'Cause I'm the tax - man, Yeah I'm the
G
D7
Tax man. If you drive
E Bridge
D7
a car, I'll tax the street, If you try
G
C7
D7
to sit, I'll tax your seat, If you get too cold, I'll tax


C
the heat, If you take a walk, I'll tax your feet.
F Guitar solo
D
Tax man.
D7#9
D
D7#9
D
'Cause I'm the


G Chorus
C7
G
Tax man, Yeah I'm the Tax man.
H Verse
D7
D7
Don't ask me what I want
it for. A - ah Mis - ter Wil - son If you
D
don't want to pay some more A - ah Mis - ter Heath,
D
T
A
B


J Chorus
C7
'Cause I'm the Tax man, Yeah I'm the
G
D
Tax man. Now my
K Verse
D
ad - vice for those who die, Tax man
D7
De - clare the pen - nies on your eyes,


L Chorus
C7
Tax man. 'Cause I'm the Tax man,
G
D7
Yeah I'm the Tax man. And you're
F
M
D
work - ing for no one but me.
Ad libs to Fade
D7#9
D

Discography

All My Loving	With The Beatles. Parlophone PCS 3045
Get Back	Let It Be. Apple PCS 7069
Got To Get You Into My Life	Revolver. Parlophone PCS 7009
Hey Jude	Single only. Apple R5722
I Want To Hold Your Hand	Single only. Parlophone 5084
Sgt Pepper's Lonely Hearts Club Band	Sgt Pepper's Lonely Hearts Club Band. Parlophone PCS 7027
Taxman	Revolver. Parlophone PCS 7009
The Ballad Of John And Yoko	Single only. Apple R5786
We Can Work It Out	Single only. Parlophone 5389
With A Little Help From My Friends	Sgt Pepper's Lonely Hearts Club Band. Parlophone PCS 7027

+ THE BEATLES +

Basslines

Specially arranged and transcribed by top professional bass player *Phil Mulford*. Each of the ten titles is introduced with helpful technical tips and information on the equipment actually used on the original recordings.

All the songs have been freshly engraved, with the bass line shown in standard notation and in bass guitar tablature, complete with vocal line, lyrics and guitar chord symbols.

All My Loving
Get Back
Got To Get You Into My Life
Hey Jude
I Want To Hold Your Hand
Sgt. Pepper's Lonely Hearts Club Band
Taxman
The Ballad Of John And Yoko
We Can Work It Out
With A Little Help From My Friends

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+ VOCAL LINE + CHORD SYMBOLS